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Elements of the English Language.

ANALYTICAL ORTHOGRAPHY.

BY

ALBERT D. WRIGHT, A. M.

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ELEMENTS

OF THE

ENGLISH LANGUAGE;

OR,

ANALYTICAL ORTHOGRAPHY.

DESIGNED TO TEACH

THE PHILOSOPHY

OF

ORTHOGRAPHY AND ORTHOEPY

ADAPTED TO SCHOOLS

BY ALBERT D. WRIGHT, A. M.

A. S. BARNES & COMPANY,
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PREFACE.

THE two prominent and distinguishing features of this work are, first, the ELEMENTARY SOUNDS of the language are taught in a plain and philosophical manner; and second, the principles of orthography and orthoepy are presented in an easy uniform SYSTEM of ANALYSIS or *Parsing*.

Correct and finished articulation is a prime beauty in public speaking, reading, and conversation. This can most readily and effectually be acquired by attending, *systematically*, to the *elementary sounds* of language; and it is believed that the science of sounds is here treated in so attractive and practical a manner, that students, of all ages, will receive incalculable benefits from the study of it. The first part of this work may, with propriety, be termed *An Elementary Treatise on Elocution.*

It will not, for a moment, be doubted, that Orthography is an indispensable branch of science; nor will it be denied that it has been too much neglected in the schools of this country. Doubtless, the principal reason that it has not received the share of attention which it deserves, is a want of *system* in the application of principles and rules. A pupil soon becomes tired of studying what he cannot understand; and the technical terms and principles of orthography, presented as they usually are, by authors of Dictionaries and Spelling Books, in an abstract manner, are not easily comprehended by learners.

If the principles of words could be applied to words, and

the powers of letters ascribed to letters, while standing in words, these principles and powers would not only be understood and easily retained, but the relative dependence of letters or each other in forming words, would be readily comprehended.

Hitherto no *system* in the *arrangement and application* of the principles of Orthography has been attempted; but it was long thought by some teachers of eminence that something of the kind was a desideratum. The Author's own experience also in teaching, convinced him that a deficiency existed with regard to this subject which should be supplied. How far he has succeeded in this effort to facilitate the acquisition of the principles of the English language, remains for an enlightened community to judge.

The first edition was written at intervals, between the years 1831 and 1838, and was mostly the result of the Author's experience in teaching, during that time. Though perfect confidence was felt in the plan of teaching Orthography by analysis, yet, some doubt was entertained with regard to the propriety of publishing it, as it might be considered by some a theoretical *experiment.* The book, however was published in 1839; and notwithstanding the imperfections incident to a first effort, has been approved and used, far exceeding the most sanguine anticipations of the Author; and a new edition, enlarged and improved, is now offered to the public.

Part First, comprising a system of teaching the *elementary sounds*, is not in the first edition; but the importance of the subject, intimately connected as it is with the general design of the work, is sufficient to demand an insertion. It is believed to be a valuable acquisition.

Part Second, teaches the powers and properties of letters by analysis in a more progressive manner than was taught

in the former edition. This is thought to be an improvement.

Part Third, teaches not only the philosophy of the component parts of words, but also, their meaning, and adds the combination of the First and Second Parts.

In spelling, the Author has conformed to Dr. Webster's orthography, mainly.

The Edinburgh Encyclopedia, the works of Webster, Walker, Sheridan, Perry, Rush, Barber, Porter and many others, have been consulted for the purpose of collecting the principles of the language; but the *application* of these principles, by a *uniform system* of *analysis* and *synthesis*, is original, and is believed to be of great practical importance

ALBERT D. WRIGHT

INTRODUCTION

LANGUAGE existed before letters. Characters or letters were invented to represent the elementary sounds of spoken language. Now, by treating the elementary sounds as the first principles of the language, and letters as their representatives, much of the perplexity of what are called irregular sounds will disappear. The truth is there are no irregular *sounds* in the English language. *Letters* may be irregular in representing sounds, but the sounds themselves cannot be irregular; for, language being composed of sounds, if a sound be used and approved it becomes a constituent part of the language, and there is no more propriety in rejecting it as irregular than any of the other constituent elementary sounds. For instance; by putting the upper teeth loosely against the under lip and emitting an under tone of voice, a sound will be produced which is usually represented by *v*, and it will not be denied that it is a regular sound in the language. Now, in the word *of*, is the consonant sound regular or irregular? It is the same with the consonant sound in the word *have*, and here it will be admitted it is a regular sound; but the consonant *sound* is exactly the same in the two words *have* and *of*, and it would be a truism to say that the same things must be alike. It appears then very plain that this sound is *regular*. I prefer calling *f*, in the word *of*, a substitute for *v*, permitting the *sound* to remain immutable. It is not, however, pretended that the word is spelled wrong and should be expressed by the other letter; but that the *sound* is represented by a different letter than the one commonly used

to express it. It is a curious fact that all those sounds which most authors call *irregular*, are the *regular* sounds of some other letters. In all such instances these irregular letters may be denominated SUBSTITUTES.

A letter which represents a sound most frequently gives name to the sound.

A long.—The vowel sound as heard in *mate*, *age*, *weight*, *they*, is the first, long sound of *a:* we therefore name the sound *a long*. But it will be perceived that this sound is not always expressed by *a;* for the vowel sound in *weight* is exactly the same as in *mate;* and in this instance the vowel sound is expressed by *ei* instead of *a;* but as the letters *ei* represent this sound only in a few words, they together may be considered a substitute for *a long*—so also *ey*.

A short.—The vowel sound as heard in *man*, *hat*, is a short sound, and is always represented by *a;* we therefore denominate the sound *a short*.

A medial.—The vowel sound as heard in *dare*, *square*, *air*, *prayer*, always occurs before the sound of *r*, and it being a sound distinct from every other vowel sound, we think it entitled to a separate name; also as it is about a medium sound between *a long* and *a flat*, we shall call it *a medial*. *Ai* and *ay* in such words as *air*, *fair*, *prayer* are digraphs, in which *a* has the medial sound, and *i* and *y* are silent. Many orthoepists make no distinction between this sound and that of long *a* in *late*, *fate;* but the person who can perceive no difference between the sound of *a* in *lair*, *fair*, *care*, *dare*, *hair*, and the sound of the same letter in *late*, *fail*, *case*, *date*, *hail*, certainly cannot have a very correct ear for discriminating sounds.*

* The editor of "Johnson's and Walker's Dictionaries Combined," in his preface, remarks as follows:—"Walker has been censured for not making a distinction, in his notation, between the sound of *a*, in *bare*, *fare*, *hair*, *pair*, &c., and in *fate*, *pale*, *name*, &c. This however, is not a defect peculiar to Walker, but is common to him with

A flat.—The vowel sound as heard in *far*, *calm*, is always expressed by *a;* and to distinguish it from other sounds represented by the same letter, we name it *a flat*

A broad.—The vowel sound as heard in *call*, *war*, *law*, *caught*, *for*, is a broad sound, and is more frequently represented by *a* than by any other letter; we therefore call it *broad a.* But *o* represents this sound in many words; though rarely except before *r.* So we call *o* when it stands for this sound, a substitute for *broad a.*

E long.—The vowel sound as heard in *we*, *here*, *shire*, is generally expressed by the letter *e;* and as it is a longer sound than the other sound of this vowel, we call it *e long.* *I* in *shire*, *machine*, and the like, is a substitute for *e long.* *E* is sometimes doubled, in which situation it is a digraph, having but one *e* sounded.

E short.—The vowel sound as heard in *men*, *merry*, *any*, *bury*, is a short sound, and is usually represented

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other orthoepists. No distinction is made in the sound of *a*, in these words, by *Kenrick*, *Sheriden*, *Nares*, *Jones*, or *Fulton* and *Knight;* and our countryman, Mr. Webster, in his Spelling Book, places them all under the first or long sound of *a.* There is, however, an obvious distinction in the sound, as the words are pronounced in this country, and the same distinction is said to be preserved in England; and it was used by Walker himself, in his own pronunciation, if we may rely upon the testimony of one of his pupils. Whether these orthoepists did not perceive the distinction, or whether, if they did perceive it, they did not think it sufficiently important to recognize it in their notation, it may be difficult to ascertain. *Perry*, however, in his 'Synonymous Etymological and Pronouncing Dictionary,' has very properly made the distinction. The sound of long *a*, as in *fate*, he indicates by a horizontal line over it, and the sound of *a*, in *bare*, thus *ā*, and, generally, when the sound of long *a*, or what is so considered by other orthoepists, is followed by *r*, as in *care*, *bare*, *bear*, *fair*, *transparent*, &c., he marks in the manner, distinguishing it from *a*, in *fate*, *name*, &c. It is not improbable, that all the other orthoepists made the same distinction, in their practice, that *Perry* made in his notation."

"Dr. Porter, late President of Amherst Theological Seminary, in his rhetorical writings, distinguishes the sound of *a*, or *ai*, in *rare. air*, from the sound of *a*, in *fate*, *take.*"

by *e;* we therefore call it *e short.* *A* and *u* occasionally represent this sound, as in *any*, *bury;* but when so used they may be called substitutes for *e short.*

I long.—The vowel sound as heard in *time*, *rhyme*, is a long sound, and is more frequently represented by *i* than by any other letter; it may therefore be called the sound of *i long.* *Y* frequently represents this sound, but as it is very often a consonant, it may with propriety be considered a substitute when representing a vowel sound

I short.—The vowel sound as heard in *pin*, *him*, *hymn*, *England*, *busy*, *women*, is a short sound, and is usually represented by *i;* it is therefore called *i short.* When *y*, *e*, *u* or *o* represents this sound, it is a substitute for *i short.*

O long.—The vowel sound as heard in *note*, *go*, *sew*, *beau*, is the first long sound of *o;* and as the letter *o* generally stands for the sound, we call it *o* long. The sound represented by *ew* in *sew*, and by *eau* in *beau*, is identical with *o* long; these letters may, therefore, be considered substitutes for it.

O short.—The vowel sound, as heard in *doll*, *not*, *what*, is a short sound, and is more frequently represented by *o* than any other letter; it therefore may be called the sound of *o short.* The sound is often represented by *a*, but to preserve the identity of the name of the sound, we call *a*, in such situations, a substitute for *o short.*

O slender.—The vowel sound of *o*, as heard in *move*, *do*, *cool*, is produced by a smaller opening of the lips than any other of the vowel sounds; and orthoepists therefore call it *o slender.* *Oo* in *cool*, *proof*, &c., is a digraph having but one *o* sounded.

U long.—The vowel sound, as heard in *due*, *glue*, *new*, is a long sound, and is generally represented by *u;* we therefore call it the sound of *u long.* The letters *ew* in *new*, may be said to be substituted for *u long.*

U short.—The vowel sound as heard in *tub, fur, her, stir, son*, is a short sound, and is commonly represented by *u;* we therefore call the sound *u short.* When *e, i* and *o* represent this sound they may be reckoned substitutes for *u short.*

U medial.—The vowel sound as heard in *bush, pull, wool, wolf*, is usually represented by *u;* and the sound appears to be about a medium between *u long* and *u short;* we therefore call the sound *u medial.* When *o* and *oo* represent this sound, they may be said to be substituted for *u medial.*

DIPTHONGS.

There are two *dipthongal sounds*, but four dipthongs.

Ou and *ow*, in *out* and *now*, each represent the same sound, which cannot be separated into two distinct, recognized vowel sounds; we therefore call them *inseparable dipthongs.*

Oi and *oy* in *oil*, *boy*, each represent the same sound, which can be separated into the sounds of *broad a*, and *short i* or *y;* they are therefore called *separable dipthongs.*

CONSONANTS.

The consonant sounds are twenty-five in number.

B.—The consonant sound heard in *babe*, is an elementary, labial, subvocal sound, and is always represented by *b.*

D.—The consonant sound heard in *did*, is an elementary, lingual, subvocal sound, and is always represented by *d.*

F.—The consonant sound heard in *fife, fief*, is an elementary, labial, aspirate sound and is generally represented by *f.* The same sound occurs in a few words, such as *philosophy, rough* where it is represented by *ph* and *gh:* but these letters in such situations do no represent their

own peculiar sounds, but incidentally stand for the sound which *f always* represents, (except in the word *of*); therefore they are irregular, and stand as substitutes for *f*.

G.—The consonant sound heard in *go*, *egg*, is an elementary, palatal, subvocal sound, and is never represented by any other letter than *g*.

H.—The aspiration heard before *e* and *i*, in the words *he* and *high* is *always* represented by the letter *h*. The sound is defective in its organical conformation, not being struck by any of the organs of speech; but it is, notwithstanding, an elementary sound.

J.—The consonant sound heard in *judge*, is an elementary, dental, subvocal sound, and is usually represented by *j* or *g soft*; *d* is a substitute for *j* in such words as *verdure*, *grandeur*, *soldier*.

Most writers on the elements of language represent *j* as a compound sound, which may be resolved into *dzh* or *dj*. It will be found by experiment that the sound of *zh* in *dzh* can be prolonged at pleasure after the *d* has been articulated, but if the sound of *j* be correctly uttered it cannot be prolonged without destroying its character. The difference between them appears to be that the sound of *j* is shorter and produced by a stronger percussion of the organs than *dzh*. To illustrate; in the word *rasure* where *s* before *u* has the sound of *zh*, if we put *d* before it will be *radsure* or *radzhure*, which a discriminating ear will perceive is not exactly the same as *rajure*. The sounds of *dzh* and of *j* are therefore different. That *j* cannot be composed of the sounds of *dj* is very evident; it might with equal propriety be said that the number *five* is composed of the numbers *two* and *five*. The sound of this letter then appears to be not the sound of any other two letters or more, but is *sui generis* and represented by the character *j* or *g soft*. If it be said that it is not perfectly simple, the same may be said of *b* or *d*, or any of the *subvocals*. for if *p* is admitted to be simple, *b* adds the

subvocal or *undertone*, making it more than simple. So with *t* and *d*, &c. But no orthoepist pretends that *b* or *d* is not an elementary sound. We therefore conclude that *j* and its cognate *ch* are elementary sounds.

K.—The consonant sounds heard in *key*, *cake*, *quake*, is an elementary, whispering, palatal sound and is represented by three different characters—*k*, *c* hard and *q*; *c* and *q* are, however, superfluous in the language; but when used are substitutes for *k*. *Ch* in *echo*, and *gh* in *lough*, are substitutes for *k* also.

L.—The consonant sound heard in *lull*, *lilly*, is an elementary, lingual, subvocal sound, and is always represented by *l*.

M.—The consonant sound heard in *maim*, *mummy*, is an elementary, labial, subvocal sound, and always represented by *m*.

N.—The consonant sound heard in *none*, *nine*, is an elementary, lingual, subvocal sound and is always represented by *n*.

P.—The consonant sound heard in *pipe*, *papa*, is an elementary, labial, aspirate sound and is always represented by *p*.

R.—The consonant sound heard in *rare*, *roar*, is an elementary, subvocal, lingual sound and is always represented by *r*.

S.—The consonant sound heard in *sauce*, *cease*, is an elementary, dental, aspirate sound and is always represented by *s* or *c soft*.

T.—The consonant sound heard in *tight*, *tea*, is an elementary, lingual, aspirate sound and is generally represented by *t*, though the sound is sometimes heard in words ending in *ed* after any of the consonants which are not subvocal except *t*. In such situations *e* is silent and *d* is a substitute for *t*.

V.—The consonant sound heard in *view, vie*, is an elementary, labial, subvocal sound and is represented by *v*, except in the word *of* where *f* is a substitute for *v*

W.—The consonant sound heard in *way, woe, we*, is an elementary, labial, subvocal sound and is regularly represented by *w;* but *u* stands for this sound in such words as *persuade, languge, banquet*, when it is a substitute for *w.*

X does not represent an elementary sound, but is equivalent to *k* and *s*, as in *tax*, or to *g* and *z* in *exits.* It is always a substitute.

Y.—The consonant sound heard in *ye, you*, is an elementary, lingual, subvocal sound and is regularly represented by *y;* but in such words as *alien, valiant*, *i* becomes a consonant and is substituted for *y.*

Z.—The consonant sound heard in *ooze* is an elementary, dental, subvocal sound and is usually represented by *z;* it is however frequently expressed by *s* as in *his*, and occasionally by *c* as in *suffice*, and *x* in *xebec;* but in these situations, *s, c*, and *x* are substitutes for *z.*

The combination *th* represents two distinct, elementary sounds.

Th aspirate.—The consonant sound heard in *thigh, oath*, is an elementary, lingual aspirate sound, and is always represented by *th.*

Th subvocal.—The consonant sound heard in *the, though*, is an elementary, lingual, subvocal sound, and is always represented by *th.*

Ch.—The consonant sound heard in *etch, church*, is an elementary dental, aspirate sound, and is generally represented by *ch;* but the same sound occurs in such words as *fustian, nature*, where *ti* and *t* are substitutes for *ch.*

Sh.—The consonant sound heard in *show, ash*, is an

elementary, dental, aspirate sound, and is commonly represented by *sh.* This sound also occurs in such words as *ocean*, *social*, *mansion*, *nation*, *chaise* and *sugar;* but *ce*, *ci*, *si*, *ti*, *ch* and *s*, in these words are substitutes for *sh.*

Zh.—There is a consonant sound exactly like the sound of *sh*, with the addition of an undertone or subvocal. It is expressed by *si* in *fusion*, *zi* in *glazier*, and *z* and *s* before *u* in *azure*, *rasure.* The sound is named *zh* by orthoepists, probably to correspond in form with its cognate *sh.*

Wh.—The consonant sound heard in *why*, *whey*, is reckoned by Dr. Rush and others an elementary sound. It is not subvocal, but is a cognate of *w* producing a mere whispering and is always represented by *wh.*

NG.—The consonant sound heard after the vowel *i* in *sing*, *ring*, is an elementary, subvocal, palatal sound and is generally represented by *ng.* Also when *n* is followed by any of the palatals in the same syllable, it takes the peculiar sound of *ng.*

e
a
å
ä
å
ö
u

DIRECTIONS FOR USING THIS BOOK.

This work is not a spelling book. It is designed to be studied by students of all ages after they have learned to read. Scholars should commence at Part First, and commit to memory the coarse print, and be able to answer the questions at the bottom of the pages.

Frequent exercises in making the elementary sounds in the tables, should be insisted upon until they become perfectly familiar; for they are the fundamental principles of the language. At first the scholars may have the books before them while they are making the sounds, but by frequency of repetition they will be able to repeat them in their order without the assistance of the books. The sounds may be made *in concert* by the whole school, or by a single class.

The pupils should be often exercised in spelling words by their sounds; this will enable them to obtain precision and elegance in articulation, and by thus directing their attention to each particular sound in the word, they will acquire an accurate knowledge of the powers and connection of letters. The idea however should not be entertained that this spelling by sounds should supercede the ordinary method of spelling by the letters.

When the student arrives at Part Second, he should commit to memory all the definitions and the list of letters in each class, order, and genus, and be required not only to answer the questions on the analysis, but to

analyze words himself. He should for this purpose have a blank book (a common writing book will do), in which he should write down, in as neat a hand as possible, the analysis of the words given for examples. The teacher can inspect the analysis thus written, when the scholar comes to his recitation.

The teacher can vary the exercises by writing the analysis of a word on a blackboard or large slate, and by requiring the scholars to recite it in concert, observing to keep time.

If there are scholars studying it who have not learned to write, this last exercise will be found very convenient and useful.

In PART THIRD, the definitions should be committed to memory, and great care should be taken to learn the meaning of the prefixes and suffixes. The definitions of the primitive parts can be learned from a dictionary while writing the analysis, but the prefixes and suffixes should be previously acquired.

All the words given for examples, and such others as may be thought proper, should be written out in full, and preserved as specimens of the student's penmanship and investigation in orthography.

PART FIRST.

PHONOLOGY.

LANGUAGE is the medium for the communication of thought.

Language is of two kinds, Natural and Artificial.

Natural language consists in all those tones of voice, expressions of countenance, and gestures, which convey intelligence from one living being to another.

Artificial language consists in the conventional use of *words* to express ideas.

Artificial language has two forms in which it is represented, Spoken and Written.

Spoken language consists in the use of certain sounds of the human voice, in such collocation and arrangement as to make words and sentences.

Written language consists in representing the elementary sounds of spoken language by certain marks or characters called letters.

PHONOLOGY is the science of the elementary sounds uttered by the human voice in speech.

An elementary sound is one that cannot be divided so as to be represented by two or more letters.

In the English language there are forty-one elementary sounds, and every spoken English word is entirely composed of some of these sounds.

The elementary sounds of language are produced by

What is language? Of how many kinds is language? What are they? What does natural language consist in? Artificial? How many forms has artificial language? What are they? What is spoken language? Written? What is phonology? What is an elementary sound? How many sounds are there in the English language? Are words made of these sounds? How are the elementary sounds produced?

different positions of the organs of speech in connection with the voice, the subvocal, and the breath.

The principal organs of speech are the lips, teeth, tongue, and palate.

The voice is produced by the vibrations of the breath in the larynx, a pipe in the throat.

The subvocal is the voice partly suppressed by the organs of speech; thus making an undertone.

The *Aspirates* are mere whispers produced by the organs of speech and breath.

Cognate letters are such as are produced by the same organs, in a similar manner; thus, *p* is a cognate of *b*, *t* is a cognate of *d*, &c.

SPECIFIC DIRECTIONS FOR MAKING THE ELEMENTARY SOUNDS.

VOWEL SOUNDS.

a long . . . Speak *a* as it is pronounced in the alphabet for its long sound.

ă short . . . Try to pronounce the word *at* without touching the tongue to the roof of the mouth. —Make the sound short as possible.

a medial . . Hold the tongue and palate perfectly still, and then try to pronounce the word *air*.

à flat . . . . . Speak the word *ah* correctly, and it will be the sound of *a flat;* or try to speak the word *art* without stirring the tongue.

â broad. . . Pronounce the word *awe* correctly; or hold the tongue still in the bottom of the mouth and endeavor to pronounce the word *all*.

e long. . . . Speak *e* as it is pronounced in the alphabet, for its long sound

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What are the principal organs of speech? How is the voice produced? What is the subvocal? What are the whispering letters called? What are cognate letters? What is the direction for making the sound of *long a?* Make the sound. Direction for making *a short?* Make the sound. Direction for making *a medial?* Make the sound. Direction for making *a flat?* Make the sound. Directions for making *a broad?* Make the sound. Directions for making *e long?* Make the sound

ĕ short . . . Open the mouth about far enough to articulate *a long*, then, keeping the lips still, endeavor to pronounce the word *ebb*. Make the sound very short.

ī long . . . Speak *i* as it is pronounced in the alphabet, for its long sound.

ĭ short. . . . Prevent the tongue from touching the roof of the mouth, and try to pronounce the word *it*, taking care to make the sound as short as possible.

o long. . . . . Utter the natural alphabetical sound of *o* for its long sound.

ŏ short . . . . Hold the tongue perfectly still in the bottom of the mouth, and try to pronounce the word *on*, quickly.

ô slender . . . Keep the tongue clear from the roof of the mouth, and try to pronounce the word *do*.

u long. . . . . Try to pronounce the word *due* without touching the tip of the tongue to any part of the mouth.

ŭ short . . . . . Endeavor to pronounce the word *up* without closing the lips.

û medial. . . . This sound is *o* in *do* shortened, and is heard in the word *pull*. If the *u* in this word be stripped of its consonants and still retain the same sound, it will be *u medial*.

Directions for making *e short?* Make the sound. Directions for making *i long?* Make the sound. Directions for making *i short?* Make the sound. Directions for making *o long?* Make the sound. Directions for making *o short?* Make the sound. Directions for making *o slender?* Make the sound. What is the direction for making the sound of *u long?* Make the sound. What is the direction for making the sound of *u short?* Make the sound. What is the direction for making *u medial?* Make the sound.

DIPHTHONGS.

ou ow..... Try to speak the word *out*, without touching the tongue to the roof of the mouth.

oi oy..... Try to utter the word *oil*, without permitting the tongue to come in contact with the upper part of the mouth; or utter broad *a* and short *i* in rapid succession.

Let the sounds in the following table be made with full volume of voice, commencing each with a sudden effort from the lungs.

In the first column the sounds can be prolonged at pleasure without any change of the organs. These may be called *perfect long* vowels.

In the second column the sounds can also be prolonged, but not without a change in the character of the sounds. These are called *imperfect long* vowels.

In the third column the sounds cannot be prolonged at all, yet they are *perfect*.

THE VOCAL SOUNDS ASSORTED.

[*To be repeated in concert.*]

EXERCISE I.	EXERCISE II.	EXERCISE III.
Perfect long.	*Imperfect long.*	*Perfect short*
a	i	ă
à	u	é
ä	Diphthongs	i
â	ou ow	ó
e	oi oy	ŭ
o		û
ö		

What is the direction for making the diphthongal sound of *ou* or *ow*? Make the sound. What is the direction for making the diphthongal sound of *oi* or *oy*? Make the sound.

[The pupils should now be required to repeat these sounds in concert, commencing back with *a long* and taking them down in their regular order.]

RECAPITULATION.

EXERCISE IV.	EXERCISE V.	EXERCISE VI.
Long Vowels.	*Vowels.*	*Diphthongs.*
a	a	
ā	ă	
à	à	
â	a	
e	å	
i	e	ou ow
o	ē	oi oy
ō	i	
u	ĭ	
Short Vowels.	o	
ă	ŏ	
ĕ	ɔ	
ĭ	u	
ŏ	ŭ	
ŭ	û	

It should be observed that short *a* is not long *a* shortened, nor is short *e* long *e* shortened; but the following diagram will illustrate the long and short vowels philosophically.

ā	——	ĕ	*a long* shortened becomes *e short.*
à	——	ă	*a medial* shortened becomes *a short.*
ä	——	ŏ	*a flat* shortened becomes *o short.*
â	——		*a broad* has no short sound represented.
e	——	ĭ	*e long* shortened becomes *i short.*
i	——		*i long* has no short sound represented.
o	——		*o long* has no short sound represented
ö	——	û	*o slender* shortened becomes *u medial.*
u	——		*u long* has no short sound represented.
	——	ŭ	*u short* has no long sound represented.

Repeat the sounds of the perfect long vowels as they occur in the first column, several times; also, the Imperfect long and the Perfect short. Can you repeat the column of vowel sounds in the recapitulation?

Some teachers may prefer the following mode of teaching the vowel sounds. If this method should be adopted, the preceding may be omitted.

Speak the word **ate** distinctly, { Make the same vowel sound as in *ate*, leaving off *te;* thus, **a** te

Speak the word **at** distinctly, { Make the same vowel sound as in *at*, leaving off the *t;* thus, **a** t

Speak the word **air** distinctly, { Make the same vowe. sound as in *air*, leaving off *ir;* thus, **a** ir

Speak the word **art** distinctly, { Make the same vowel sound as in *art*, omitting *r* and *t;* thus, **a** rt

Speak the word **all** distinctly, { Make the same vowel sound as in *all*, leaving off *ll;* thus, **a** ll

Speak the word **eve** distinctly, { Make the same vowel sound as in *eve*, leaving off *v;* thus **e** ve

Speak the word **ebb** distinctly, { Make the same vowel sound as in *ebb*, leaving off *bb;* thus, **e** bb

Speak the word **ice** distinctly, { Make the same vowel sound as in *ice*, leaving off *ce;* thus **i** ce

Speak the word **it** distinctly, { Make the same vowel sound as in *it*, leaving off the *t;* thus **i** t

Speak the word **oak** distinctly, { Make the same vowel sound as in *oak*, leaving off *ak;* thus, **o** ak

Speak the word **on** distinctly, { Make the same vowel sound as in *on*, leaving off *n;* thus, **o** n

Speak the word **do** distinctly, { Make the same vowel sound as in *do*, leaving off *d;* thus d **o**

Speak the word **due** correctly, { Make the same vowel sound as in *due*, leaving off *d;* thus d **u** e

Speak the word **up** correctly, { Make the same vowel sound as in *up*, leaving off *p;* thus **u** p

Speak the word **pull** correctly, { Make the same vowel sound as in *pull*, leaving off *p* and *ll;* thus, p **u** ll

DIPHTHONGS.

Speak the word **out** correctly, { Make the same sound leaving off the *t;* thus, **ou** t

Speak the word **oil** distinctly, { Make the same sound leaving off the *l;* thus **oi** l

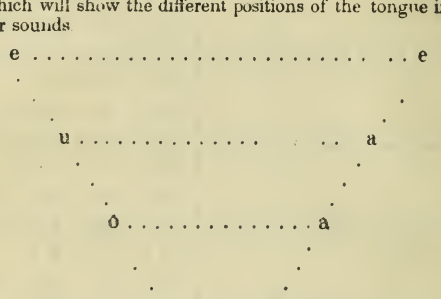
RECAPITULATION.

Exercise.

a	te			**o**	ak
a	t			**o**	n
a	ir	d	**o**		
a	h	d	**u**	e	
a	we		**u**	p	
e	ve	p	**u**	ll	
e	bb	*Diphthongs*			
i	ce			**ou**	t
i	t			**oi**	l

* The following diagrams will exhibit some curious and highly interesting circumstances in relation to the vowel sounds.

Leaving out *ı*, the long vowels may be placed in the following scale which will show the different positions of the tongue in uttering their sounds



In sounding long *e*, the tongue is very close to the upper gums, leaving but a small aperture. In sounding *u*, it separates a little from them. In *ȯ*, it drops still lower. In *o*, lower yet. And in *å*, lowest. It then rises a step on *ä;* higher on *à;* higher still on *a;* and highest on *e*. It will be observed that those letters that are on the same level in the diagram can be sounded with nearly the same position of the tongue, though the lips are in different shapes.

If now we let these letters remain in the same relative position, but put them in a circle, this circle can be followed round repeatedly, commencing with *e* at the top of the circle, where the tongue will be highest or nearest the upper gums, in the direction of the index, through *u*, ȯ, &c., as on the opposite page.

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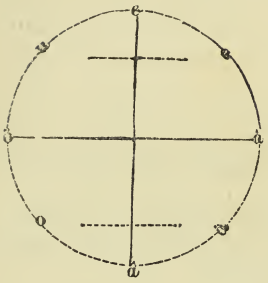
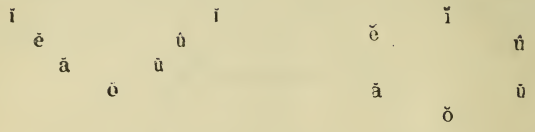
* The fine print need not be studied by beginners.



If we take this same diagram and commence at ö, making the sounds through the circle in the same direction, it will be observed that the *lips* will have the smallest aperture at the place of beginning, and will gradually open till we get to ȧ on the opposite side, where the lips will be farthest apart, when they will gradually contract till we arrive at ö, the place of beginning.

It is a curious circumstance that *e* and *ȧ* on opposite sides of the scale have the greatest variations of the *tongue*, and that ö and ȧ, standing at right angles with these on the opposite sides from each other have the least and greatest apertures of the *lips*

The short vowels may be put into similar diagrams, though not as perfectly.



CONSONANT SOUNDS.

LABIALS, or Lip letters

p——The sound of *p* is made by closing the lips and forcing them suddenly apart with the breath.

b——The sound of *b* is like the sound of *p* in connection with an under-tone or subvocal. But this under-tone must cease as soon as the lips are opened.

f ——Put the upper teeth upon the lower lip and emit the breath between them.

v——The sound of *v* is like that of *f* in connection with the *subvocal.*

wh—Contract the lips to the smallest, roundest position and suddenly relax them while the breath is rushing out.

w—— The sound of *w* is like that of *wh* in connection with the *subvocal.*

Repeat the sounds in the exercise under Recapitulation till they become familiar. What is the direction for making the sound of *p?* Make the sound. What is the direction for making the sound of *b?* Direction for making *f?* Make the sound. Direction for *v?* Make the sound. Direction for *wh?* Make the sound. Direction for *w?* Make the sound.

DENTALS, or Teeth letters.

s and **c** soft—In order to make the hissing sound of *s*, bring the teeth nearly together, then place the tip of the tongue near the upper gums and emit the breath.

z——The sound of *z* is like that of *s* in connection with the *subvocal*

sh——Close the teeth very nearly, then bring the middle of the tongue near the roof of the mouth, allowing a space for the breath to escape, and the sound of *sh* can be made.

zh——The sound named *zh*, is like that of *sh* in connection with the *subvocal.*

ch——Close the teeth, and put the tip and middle of the tongue against the roof of the mouth, then the breath may force the tongue away, passing out suddenly between the teeth.

j and **g** soft—The sound of *j* is like that of *ch* in connection with the *subvocal.*

LINGUALS, or Tongue letters

t——Put the tip of the tongue tightly against the roof of the mouth and force it suddenly away with the breath.

d——The sound of *d* is like that of *t* in connection with the *subvocal.*

th——Put the tongue loosely against the upper teeth and emit the breath.

th——This sound of *th* is like the other sound of *th* in connection with the *subvocal.*

Direction for *s?* Make the sound. Direction for *z?* Make the sound. Direction for *sh?* Make the sound. Direction for *zh?* Make the sound. Direction for *ch?* Make the sound. Direction for *y?* Make the sound. Direction for *t?* Make the sound. Direction for *d?* Make the sound Direction for *th?* Make the sound.

PALATALS. or Palate letters.

k, c hard, **q**—All represent the same sound, which is made by closing the palate and suddenly forcing out the breath.

g——The sound of *g* hard is like that of *k* in connection with the *subvocal*.

h——Emit the breath suddenly with all the organs open.

l——Put the tip of the tongue to the roof of the mouth and let the subvocal escape through each side.

m——Close the lips and emit the subvocal through the nose.

n——Close the mouth by the tongue against the roof of the mouth and emit the subvocal through the nose.

r——Place the under part of the tip of the tongue near the roof of the mouth, and with the lips open, emit the subvocal.

y——Place both sides of the tongue against the upper teeth, leaving the tip free; then with a sudden impulse emit the subvocal, and at the same instant spring the middle of the tongue very near the roof of the mouth and back again.

ng——Close the palate and throw the subvocal through the nose.

Direction for *th*? Make the sound. Direction for *k*, *c hard*, and *q*? Make the sound. Direction for *g*? Make the sound. Direction for *h*? Make the sound. *m*? Make the sound. *n*? Make the sound. *r*? Make the sound *y*? Make the sound *ng*? Make the sound.

X.——This is not an elementary sound, but is a compound of the sounds of *k* and *s* in rapid succession.

THE CONSONANT SOUNDS ANALOGICALLY ARRANGED.

Aspirates. *Subvocals.*

EXERCISE I.

p——————b
f——————v
wh——————w

EXERCISE II.

s——————z
sh——————zh
ch——————j

Cognate letters.

EXERCISE III.

t——————d
th——————th

EXERCISE IV.

k——————g

EXERCISE V.

h
l
m
n
r
v
ng

Direction for *x*? Make the sound.

Make the *sound* of *p* with strong percussion; then the *sound* of *b* in a similar manner—*f* and v—*wh* and *w*—*s* and *zh*—*sh* and *zh*—*ch* and *j*—*t* and *d*—*th* and *th*—*k* and *g*, then of *h*, *l*, *m*, *n*, *r*, *y*, *ng*.—[Care should be taken to utter only the sounds of the consonants, and not the letter names. These sounds should be repeated often, till they become familiar.]

THE VOWELS, SUBVOCALS, AND ASPIRATES CLASSIFIED.

The scholars should not pronounce the *words* in the following table, nor the *letter names;* but they should utter only the *sounds* of the letters in *Italic.*

Vowels.		*Subvocals.*		*spirates.*	
a	te	*b*	ay	*f*	ay
ă	t	*d*	ay	*h*	ay
à	*ir*	*g*	ay	*k*	ay
ä	rt	*j*	ay	*p*	ay
â	ll	*l*	ay	*s*	ay
e	ve	*m*	ay	*t*	oy
ĕ	bb	*n*	ay	*th*	in
i	ce	*r*	ay	*ch*	ew
ĭ	t	*ı*	ay	*sh*	ow
o	ld	*w*	ay	*wh*	v
ŏ	n	*y*	e		
d *ö*		*z*	a		
d *u*	e	*th*	ey		
ŭ	p	*zh*			
p *û*	t	sı *ng*			
Diphthongs, { *ou* t, *oi* l					

The above table may be preferred by some as an exercise, instead of the lessons on pages 23 and 25.

EXERCISES.

*A Complete Alphabet of the Elementary Sounds.**

Vowel Sounds		*Consonant Sounds.*		*Elements represented by combinations*	
1	a	17	b	35	th
2	ă	18	d	36	<u>th</u>
3	à	19	f	37	ch
4	ä	20	g	38	sh
5	â	21	h	39	zh
6	e	22	j	40	wh
7	ĕ	23	k	41	ng
8	i	24	l		
9	ī	25	m		
10	o	26	n		
11	ŏ	27	p		
12	ö	28	r		
13	u	29	s		
14	ŭ	30	t		
15	ù	31	v		
Diphthongs.		32	w		
16	ou ow	33	y		
†	oi oy	34	z		

The Elementary sounds may now be put together so as to form words, observing not to speak the *names* of the letters, but merely their *sounds*, except when the name and sound coincide.

‡Make the sound of *m* and of long *e* separately, and then pronounce them in connection; thus,

m e————me

---

* Some late writers make but thirty-eight elementary sounds. In so doing they entirely omit à in *hair*, and represent *j* and *ch* as composed of other elementary sounds: See *A medial* and *J* in the Introduction.

† It will be observed that *oi* and *oy* are placed in this alphabet, but not numbered. They do not represent an elementary sound but *two* sounds in connection, à and ĭ. The reason why they were inserted here is, because these sounds, occurring together in this order, are never represented by any other letters than *oi* or *oy*. The letter *x* also represents two sounds—*k* and *s*, and is sometimes represented by there letters, as in *tacks*, (small nails) sounding exactly like *tax* (a rate.)

‡ Spelling by sounds should, by no means, take the place of the ordinary method of spelling by the letter names.

This putting together sounds so as to form words, is called synthesis.

FIRST EXERCISE IN SYNTHESIS

Elements.	m e	ă t	ă n d	b ă n d
Pronounced	me	at	and	band
	b e	ĕ g	ă p t	l ă n d
	be	egg	apt	land
	d a	ă z	m ă n	b r ı t
	day	as	man	bright
	s a	o k	b ă g	m â r n
	say	oak	bag	morn
	g a	ĭ t	g ă d	b l ă n d
	gay	it	gad	bland

SECOND EXERCISE IN SYNTHESIS.

Words of difficult Articulation.

Elements.	ă-k-t-s	r-ĭ-th-m	h-ă-n-d-z
Pronounced	acts	rythm	hands
	sh-r-i-n	m-ou-th-z	m-ĭ-s-t-s
	shrine	mouths	mists
	m-ŭ-n-th-s	w-i-v-z	f-ĭ-s-t-s
	months	wives	fists
	s-t-r-ĕ-ch-t	sh-r-ĭ-ng-k	g-r-ĭ-s-t-s
	stretched	shrink	grists
	t-w-i-s-t-s	wh-ĭ-s-p-s	g-o-s-t-s
	twists	whisps	ghosts
	w-ŭ-r-l-d-z	m-ŭ-l-k-t	p-o-s-t-s
	worlds	mulct	posts
	t-r-ă-k-t-s	sh-r-ĭ-ng-k-s	h-o-s-t-s
	tracts	shrinks	hosts
	b-ŭ-r-s-t-s	th-r-ŭ-s-t-s	t-w-ĕ-l-f-th
	bursts	thrusts	twelfth
	b-r-ĕ-d-th-s	p-r-e-s-t-s	s-ĭ-k-s-th-s
	breadths	priests	sixths

What is putting sounds together to form words called?—Spell *me* by its sounds; *be, &c.—acts shrine, &c.*

THIRD EXERCISE IN SYNTHESIS.

Words of two syllables, to be pronounced as fast as the syllables are formed.

d-i l-a-t	n-a t-ĭ-v	m-ĭ-l d-ă-m
di late	na tive	mill dam
dilate	native	milldam
s-ŭ-b d-u	g-â d-ĭ	l-ĕ-g g-ĭ-n
sub du	gau dy	leg gin
subdue	gaudy	leggin
d-e t a n	z-ĭ-g z-ă-g	g-u g-â
de tain	zig zag	gew gaw
detain	zigzag	gewgaw

FOURTH EXERCISE IN SYNTHESIS.

c-ŏ-m m-o sh-ŭ-n	m-ĭ-s b-e h-a-v
com mo tion	mis be have
commotion	misbehave
m-o m-ĕ-n-t ŭ-s	ĭ-m p-o l-i-t
mo ment ous	im po lite
momentous	impolite

FIFTH EXERCISE IN SYNTHESIS.

ĕ-k s	t-ĕ-m	p-o	r-a	n-e	ŭ-s
ex	tem	po	ra	ne	ous
	extem	extempo	extempora	extemporane	extemporaneous
ĭ-n	c-ŏ-m	m-u	n-ĭ	c-a	b-ĭ-l
in	com	mu	ni	ca	bil
	incom	incommu	incommuni	incommunica	incommunicabil
i		t-ĭ			
		ty			

incommunicabili incommunicability.

Will you spell *dilate* by its sounds and pronounce the syllables as fast as you form them? Also, *subdue*, &c. through all the exercises on this page. [If the teacher think proper other examples may be given from any book

The frequent practice of spelling words by their sounds, and especially such words as are difficult to be uttered, will secure precision and elegance in articulation, and will contribute much to the ease and fluency of speech.

ARTICULATION, is distinctness of utterance

In reading or speaking, every word and every syllable should be distinctly pronounced, and the sound of every letter, which is not silent should be perfectly uttered.

EXERCISES

IN SENTENCES OF DIFFICULT ARTICULATION

I.

	The gif*t*s of God
Faulty articulation	The gifs of God
Exercise	The gif-t-s of God
Correct	The gifts of God

II.

	For Chris*t's s*ake
Faulty articulation	For Chrise ake
Exercise	For Chris-t-s sake
Correct	For Christ's sake

III.

	The novi*ce s*killed himself
Faulty	The novice killed himself
Exercise	The novice s-killed himself
Correct	The novice skilled himself

IV.

	I study *a*rithmetic, hist*o*ry, *a*stronomy, *a*nd ge*o*graphy.
Faulty	I study rithmetic, histry, stronomy, un jography.
Exercise	I study a-rithmetic, his-to-ry, ăstron-omy, ă-n-d ge-ography.
Correct	I study arithmetic, history, astronomy, and geography.

What is articulation? What is said about reading and speaking? Read example No. I, and articulate distinctly the difficult place. Also. No's II, III, and IV

V.

They dropped like heaven's serenest snow.

Faulty — They dropt like heaven sereny snow

Exercise — They drop-t like heaven-z seren-ĕ-s-t s-now.

Correct — They dropped like heaven's serenest snow.

VI.

The deputy superintendent of schools.

Faulty — The debety superintendunt of schools

Exercise — The dep-u-ty super-in-tend-ĕnt of schools.

Correct — The deputy superintendent of schools

Exercise upon the following examples as upon the preceding.

He fixed stakes strongly.

Get ten nice set of matched chairs.

Fleets sail lightly.

When Ajax strives some rock's vast weight to throw.

The blast still blew and the ships sunk.

Up the high hill he heaves a huge round stone.

The steadfast stranger in the forests strayed.

Tho oft the ear the open vowels tire.

Read example V, and utter the elements distinctly in all the difficult places. In the same manner all the other examples on this page.

Whoso loveth wisdom rejoiceth his father.

I will instruct thee and teach thee in the way which thou shalt go.

She authoritatively led us, and disinterestedly labored for us, and we unhesitatingly admitted her reasonableness.

Pluma placed a pewter platter on a pile of plates.
Where is the pretty pewter platter, Pluma placed the pie upon.

When a twister a twisting
Would twist him a twist,
To twist him a twist
He three twines doth entwist;
But when one of the twines
That he twisteth, untwists,
The twine that untwisteth
Untwisteth the twist.

Amidst the mists
And coldest frosts,
With barest wrists
And stoutest boasts,
He thrusts his fists,
Against the posts,
And still insists
He sees the ghosts.

He sawed six sleek slim saplings for sale.

Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb

PART SECOND.

ORTHOGRAPHY.

Orthography is that science which teaches the nature and power of letters, and correct spelling.

A letter is a character used to represent an elementary sound.

There are twenty-six letters in the English language.

A a, B b, C c, D d, E e, F f, G g, H h, I i, J j, K k, L l, M m, N n, O o, P p, Q q, R r, S s, T t, U u, V v, W w, X x, Y y, Z z.

There are more elementary sounds than letters; it therefore becomes necessary that some of the letters represent more than one sound each. This is true with regard to all the vowels and some of the consonants: Letters also *combine* to represent sounds for which there are no single letters used as representatives.

The combinations are *th aspirate*, *th subvocal*, *ch*, *sh*, *zh*, *wh*, *ng*.

As these combinations represent elementary sounds, and have in every respect the powers of single consonants, they may be classed with them and treated in the same manner.

CLASSES OF LETTERS.

Letters are divided into vowels and consonants.

First class—vowels.

Second class—consonants.

VOWELS.

A vowel is a letter which represent an emission of sound without interruption by the organs of speech.

The vowels are six in number, including *y* which is a substitute for *i*—*a*, *e*, *i*, *o*, *u*, *y*.

What is orthography? What does a letter represent? How many letters are there? What are the combinations? How are letters divided? What is the first class?—Second class? What is a vowel? How many vowels are there?

Each vowel constitutes a genus or family, and has several specific sounds.

GENERA *

Genus I. A has five sounds—a, ă, å, ä, â.
a long as in ale.
ă short as in at.
å medial as in air.
ä flat as in art.
â broad as in all.

Genus II. E has two sounds—e, ĕ.
e long as in eat.
ĕ short as in ebb.

Genus III. I has two sounds—i, ĭ.
i long as in ice, ire.
ĭ short as in it, in.

Genus IV. O has three sounds—o, ó, ŏ.
o long as in oak, old.
ŏ short as in on, not.
ó slender as in do, who.

Genus V U has three sounds—u, ŭ, û.
u long as in due, glue.
ŭ short as in up, us.
û medial as in pull, bush.

What does each vowel constitute? How many sounds has a? Give their names and make their sound. How many sounds has e? Give their names and make their sounds.—How many sounds has i? Give their names and make their sounds. How many sounds has o? Give their names and make their sounds. How many sounds has u? Give their names and make their sounds. Now make all the vowel sounds in concert.

---

* The plural number of genus is gĕn'-e-ra.

Y has two sounds, but they are the same as the two sounds of *i*.

Y is a consonant when a vowel follows it in the same syllable, as in *ye, you, young*. In other situations it is a vowel.

* W, when a vowel, has the power of *u*, but is generally a consonant, as in *wine, twine, wayward*.

Tell which letters are vowels in the following words:

EXAMPLES.—*Make, fear, interest, compliment duty.*

CONSONANTS

† A consonant is a letter which generally represents an interruption of sound or breath, by the organs of speech.

The term *consonant*, literally means *sounding with*; because these letters are never used in words, without having a vowel connected with them in the same syllable; although their *sounds* are capable of being uttered separately and without the aid of a vowel.

The consonants are of two kinds—single letters and combinations.

The following is a list of them—*b, c, d, f, g, h. j, k, l, m, n, p, q, r, s, t, v, w, x, y, z; th aspirate, th subvocal. ch, sh, zh, wh, ng.*

Tell which letters are consonants in the following words:

Which letters are vowels in *make?—fear?—interest?—compliment?—duty?* What is a consonant? Of how many kinds are consonants? Repeat the list. [It will be observed that all the letters are consonants except five vowels—*a, e i, o, u.*]

---

* It may be justly questioned, whether *w*, is ever a vowel. It certainly lacks one of the essential properties of a vowel, that is, of forming a syllable either alone or in connection with consonants; which all the other vowels will do. In the words *new, pewter, lewey*, whether it is *e* or *w*, which represents the sound of *u*, it is difficult to determine. By taking away *w*, the sound is entirely changed; but by taking away *e*, no word can be formed. If it require *e* and *w* both to make up the sound, *e*, can at most be but a part of a vowel which brings it down nearly to its consonant properties, namely--semivowel, subvocal &c. Therefore it is with propriety that the vowel properties of this letter are doubted.

† The consonant *h*, is an exception to this definition; in articulating it, there is no interruption by the organs of speech, but it may be considered defective—wanting some of the consonant properties; and *w, r*, and *y*, are less close than some other of the consonants; yet, there is a partial interruption.

EXAMPLES.—*Bland, civil, deputy, fashion, judge, kingly, question, rational, suicide, wickedly, example, zebu, think, which.*

EXERCISES IN ANALYSIS

In the word *bad*, is *b*, a vowel or consonant? Is *a*, a vowel or consonant? Is *d*, a vowel or consonant? Write it in the following manner on a black board, slate, or piece of paper

Bad.
- b—consonant.
- a—vowel.
- d—consonant.

After the scholar has written it down, he should be required to read it, giving the definitions of the vowels and consonants, as he proceeds; or, perhaps the teacher would prefer to write it down himself, and then require the scholar to read it.

In the word *cage*, is *c*, a vowel or consonant? Is *a*, a vowel or consonant? Is *g*, a vowel or consonant? Is *e*, a vowel or consonant?

Write it down thus—

Cage.
- c—consonant
- a—vowel.
- g—consonant.
- e—vowel.

Read this analysis, giving the definitions as in the preceding word.

Analyze in the same manner the word *harvest*, thus—

Harvest.
- h—consonant.
- a—vowel.
- r—consonant.
- v—consonant.
- e—vowel.
- s—consonant.
- t—consonant.

Which letters are consonants in the examples, *bland civil*, &c.? [The teacher can ask the questions that occur in the text.]

Questions may be asked on the word *fantastical.*

Fantastical.
- f—consonant.
- a—vowel.
- n—consonant
- t—consonant.
- a—vowel.
- s—consonant.
- t—consonant.
- i—vowel.
- c—consonant.
- a—vowel.
- l—consonant.

Also, the word *changing.*

Changing.
- ch—consonant.
- a—vowel.
- n—consonant.
- g—consonant.
- i—vowel.
- ng—consonant.

NOTE.—The combinations are treated like single consonants, because each represents an elementary sound.

The teacher will require his pupils to analyze as many of the following words as he shall think proper—*game, jump, which, quench, worship, exchange, Yorker, zenith, theocracy.*

The consonants may be divided into mutes and semivowels.

For the sake of convenience we call this division into mutes and semivowels, the two orders.

ORDERS OF THE CONSONANTS.

The principle upon which this division is made, is, that the organs of speech are more closely united in pronouncing the mutes than the semivowels.

A mute or close consonant admits of no escape of breath, *while the organs are in contact.*

How may the consonants be divided? What is a mute?

A semivowel or loose consonant *does* admit of an escape of breath, *while the organs are in contact*, or nearly so.

The mutes are *b*, *d*, and *g hard*; *k*, *p*, *t*, and *c hard*.

The semivowels are *c soft*, *f*, *h*, *j*, and *g soft*; *l*, *m*, *n*, *r*, *s*, *v*, *w*, *x*, *y*, *z*; also, all the combinations—*th aspirate*, *th subvocal*, *ch*, *sh*, *zh*, *wh*, and *ng*.

Four of the semivowels are called liquids, because they have a flowing sound; because their sound smoothly unites with other consonants in the same syllable; they are *l*, *m*, *n*, *r*.

Two of the semivowels *m* and *n*, and one of the combinations *ng*, are called nasals.

Some letters are also called sibilants, or hissing letters; such as *s* and *z*.

The properties called nasal, liquid, and sibilant, are not essential, and are, therefore, omitted in analyzing words.

Point out the mutes and semivowels in the following words:

EXAMPLES.—*Student*, *patent*, *splendid*, *bucket*, *famish*

EXERCISES IN ANALYSIS.

In the word *band*, is *b*, a vowel or consonant? Mute or semivowel? Is *a*, a vowel or consonant? What sound has it? Is *n*, a vowel or consonant? Mute or semivowel? Is *d*, a vowel, or consonant? Mute or semivowel? Write it on a black board, slate, or paper, thus—

Band. { b—consonant—mute.
a—vowel—short sound.
n—consonant—semivowel.
d—consonant—mute.

The scholar should read it, giving the definitions of the *mutes* and *semivowels* as he proceeds: and then the class can read it in concert, in a natural, speaking voice—slowly the first time.

In the word *concentrative*, is *c*, a vowel or consonant? Mute or semivowel? Is *o*, a vowel or consonant? What sound has it? Is *n*, a vowel or consonant? Mute or semi-

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What is a semivowel? Repeat the list of mutes. Repeat the list of semivowels. What letters are mutes in the word *student*? What letters are semivowels in the same word? What letters are mutes in the word *patent*, &c.? [The teacher can then ask the questions that occur in the text under "Exercises in Analysis."]

vowel?—[and so on through all the letters in the word.]—Write down the analysis and read it as in the word *band* above, giving the definition of mutes and semivowels.

Concentrative.
- c—consonant—mute.*
- o—vowel—short sound.
- n—consonant—semivowel
- c—consonant—semivowel.
- e—vowel—short sound.
- n—consonant—semivowel.
- t—consonant—mute.
- r—consonant—semivowel.
- a—vowel—long sound.
- t—consonant—mute.
- ı—vowel—short sound.
- v—consonant—semivowel.
- e—vowel—silent.

Treat as many of the following examples as may be thought proper, in the same manner—*game*, *jump*, *which*, *quench*, *worship*, *exchange*, *Cazenovia*, *theocracy*, *embezzlement*, *antediluvian*, *&c.*

ORGANICAL DIVISION OF THE CONSONANTS.

Organical means pertaining to the organs.

The principal organs of speech are the lips, teeth tongue, and palate.

The consonants are all results of the muscular action of the organs of speech, in connection with the subvocal and the breath.

If we include the combinations and exclude redundant letters, we shall have seven consonants, produced by the action of the *lips*, six through the *teeth*, eight mostly by the *tongue*, and three by the tongue against the back part of the *palate*. They are thus thrown into generic groups. This division is of great importance, as the subject of articulation depends mostly upon the accurate formation of the consonant sounds by the organs of speech.

What does organical mean? Which are the principal organs of speech?

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* *C hard*, is a mute, but *c* soft, is a semivowel.

GENERA OF THE CONSONANTS.

The consonants may be divided into four gĕn e-ra or families; namely—

Labials, *dentals*, *linguals*, and *palatals*.

The *labials* or lip letters, are made by the lips.

The *dentals* or teeth letters, are made through the teeth.

The *linguals* or tongue letters, are made by the tongue.

The *palatals* or palate letters, are made by the palate.

GENUS 1, labials; *b*, *f*,* *m*, *p*, *v*,* *w*, and *wh*.

GENUS 2, dentals; *j*, *s*, *z*, *ch*, *sh*, *zh*, and *c*,† and *g* soft

GENUS 3, linguals; *d*, *l*, *n*, *r*, *t*, *y*, *th* aspirate, and *th* subvocal.

GENUS 4, palatals; *k*, *q*, *x*, *ng*, *c*, and *g* hard.

The letter *h* is defective in its organical construction, not being struck by any of the organs of speech; it is, therefore, not included in this division.

First, select the *labials* in the following examples; then the *dentals;* and the *linguals;* and finally the *palatals*.

EXAMPLES.—*Book*, *paper*, *snow*, *illustrate*, *keepsake*, *amazement*.

EXERCISES IN ANALYSIS.

In the word *man*, is *m*, a vowel or consonant? Mute or semivowel? What is its organical name? How is a labial made? Is *a*, a vowel or consonant? What sound? Is *n*, a vowel or consonant? Mute or semivowel? What is its organical name? How is a lingual made? Write it down on a black board or slate, thus—

Man, { m—consonant, semivowel, labial.
a—vowel, short sound.
n—consonant, semivowel, lingual.

Into how many genera or families may the consonants be divided? What are they? How are the labials made? How are the dentals made? How are the linguals made? How are the palatals made? Repeat the list of labials, of dentals, of linguals, of palatals.

* In making the sounds of *f* and *v*, the lips are assisted by the teeth; but the lips have the most action.—Wherefore in describing them minutely they may be called labio-dentals.

† Redundant letters are inserted in the lists.

The scholars may then read this analysis in concert several times, but slowly at first.

Ask questions upon the word *introductory*.

Introductory.
- i—vowel, short sound.
- n—consonant, semivowel, lingual.
- t—consonant, mute, lingua..
- r—consonant, semivowel, lingual.
- o—vowel, long sound.
- d—consonant, mute, lingual.
- u—vowel, short sound.
- c—consonant, mute, palatal.
- t—consonant, mute, lingual.
- o—vowel, long sound.
- r—consonant, semivowel, lingual.
- y—vowel, substitute for *i*, short sound.

EXAMPLES FOR ANALYSIS.—*Pin*, *tan*, *step*, *brisk*, *student*, *tempest*, *vindicate*, *decorate*, *procrastinate*, *preparatory*.

There is another natural division of the consonants—that is, into *subvocals* and *aspirates*. Walker calls these properties *flat* and *sharp*, but these terms are not expressive. Comstock names them subvowels and aspirates; but most modern writers prefer the terms *subvocal*, and *aspirate*. This division is of great importance to a correct idea of the nature of letters.

SUBVOCALS AND ASPIRATES

The consonants are naturally divided into *subvocals* and *aspirates*.

The subvocals are those consonants which produce an under tone of voice when their sounds are uttered.

The aspirates are mere whispers made by the organs of speech and breath.

How are the consonants naturally divided? What are the subvocals? What are aspirates?

The subvocals are *b*, *d*, *g hard*; *j* and *g* soft; *l*, *m*, *n*, *r*, *v*, *w*, *y*, *z*, *th*, *zh*, *ng*.

The aspirates are *c*, *f*, *h*, *k*, *p*, *q*, *s*, *t*, *x*, *th*, *ch*, *sh*, and *wh*.

The aspirates (except *h*) are all *cognates* of some of the subvocals. Cognate letters are such as are produced by the same organs of speech in a similar position.

The cognate letters may be thus arranged:

		Labials.	*Dentals.*	*Linguals.*	*Palatals*
Cognates.	Subvocals—	b, v, w,	z, zh, j	d, th,	g.
	Aspirates—	p, f, wh,	s, sh, ch.	t, th.	k.

C soft, is equivalent to *s*, *g soft* to *j*, and *c hard* and q, to k.

Tell which are subvocals and which are aspirates in the following examples.

EXAMPLES.—*Bag*, *since*, *blame*, *pit*, *but*, *winter*, *summer*, *cash*, *sing*, *hat*, *chance*, *syllable*.

EXERCISES IN ANALYSIS.

In the word *bat*, is *b*, a vowel or consonant? Mute or semivowel? What is its organical name? Subvocal or aspirate? What is a subvocal? [Ans. An under tone.] Is *a*, a vowel or consonant? What sound has it? Is *t*, a vowel or consonant? Mute or semivowel? What is its organical name? Subvocal or aspirate? What is an aspirate? [Ans. A mere whisper.] Write it down, thus—

Bat. { b—consonant, mute, labial, subvocal.
a—vowel, short sound.
t—consonant, mute, lingual, aspirate.

This may be read in concert.

Ask similar questions upon the word *blessing*.

Give the list of subvocals. Give the list of aspirates.

Blessing.
- b—consonant, mute, labial, subvoca..
- l—consonant, semivowel, lingual, subvocal.
- e—vowel, short sound.
- s—consonant, semivowel, dental, aspirate.
- s—consonant, semivowel, dental, aspirate.
- i—vowel, short sound.
- ng—consonant, semivowel, palatal, subvocal.

Say this in concert, deliberately.

Interruptedly.
- i—vowel, short sound.
- n—cons., semivowel, lingual, subvocal.
- t—cons.. mute, lingual, aspirate.
- e—vowel, short sound.
- r—cons., semivowel, lingual, subvocal.
- r—cons., semivowel, lingual, subvocal.
- u—vowel, short sound.
- p—consonant, mute, labial, aspirate.
- t—consonant, mute, lingual, aspirate.
- e—vowel, short sound.
- d—consonant, mute, lingual, subvocal.
- l—cons., semivowel, lingual, subvocal.
- y—vowel, substitute for *i*, short sound.

EXAMPLES FOR ANALYSIS.—*Fragment, grand, large bench, pencil, fancy, hero, label, rebus, shady, spicy, story, stupid, topaz, amaze, unkind, admix, attend, hotel, infest, misprint, liberate, venerate, desolate, emulate, stimulate, stipulate, animate, meditate, imitate, manual, liberal, mineral, lateral, several, animal, temporal, admiral, interval, impudent, prevalent, indolent, testament, instrument, banishment, punishment, impotent, penitent, latitude, plenitude, altitude, multitude, aptitude, absolute destitute, institute, substitute.*

A COMPENDIOUS TABLE

EXHIBITING THE PROPERTIES OF ALL THE CONSONANTS AT ONE VIEW.

b . . . . . is a consonant, mute, labial, subvocal.
d . . . . . is a consonant, mute, lingual, subvocal.
f . . . . is a consonant, semivowel, labial, aspirate.
g *hard* is a consonant, mute, palatal, subvocal.
h . . . . is a consonant, semivowel, ——— aspirate.
j . . . . . is a consonant, semivowel, dental, subvocal.
k *c hard & q*, consonant, mute, palatal, aspirate.
l . . . . . is a consonant, semivowel, lingual, subvocal.
m . . . . . is a consonant, semivowel, labial, subvocal.
n . . . . . is a consonant, semivowel, lingual, subvoca..
p . . . . . is a consonant, mute, labial, aspirate.
r . . . . . is a consonant, semivowel, lingual, subvocal.
s *& c soft*, consonant, semivowel, dental, aspirate.
t . . . . . is a consonant, mute, lingual, aspirate.
. . . . . is a consonant, semivowel, labial, subvocal.
w . . . . . is a consonant, semivowel, labial, subvocal.
y . . . . . is a consonant, semivowel, lingual, subvocal.
z . . . . . is a consonant, semivowel, dental, subvocal.
th . . . . . is a consonant, semivowel, lingual, aspirate.
th . . . . . is a consonant, semivowel, lingual, subvocal.
ch . . . . . is a consonant, semivowel, dental, aspirate.
sh . . . . . is a consonant, semivowel, dental, aspirate.
zh . . . is a consonant, semivowel, dental, subvocal.
wh . . . . . is a consonant, semivowel, labia., aspirate.
ng . . . . . is a consonant, semivowel, palatal, subvocal.

NOTE.—The above table can be repeated in concert. It should be committed to memory, for it will be observed in analyzing words, that the same properties are always applied to the same letter, in whatever word it may be found; except silent and substituted letters, which will be treated of hereafter.

DIPHTHONGS, DIGRAPHS, AND TRIPHTHONGS.

A DIPHTHONG consists of two vowels sounded in the same syllable.

There are four diphthongs: *ou*, *ow*, *oi*, *oy*.

But there are only two diphthongal sounds.

1. *ou* and *ow*; as in *our*, *now*

2. *oi* and *oy*; as in *oil*, *boy*.

Ou and *ow* are called *inseparable diphthongs*, because their sounds can not be separated into two distinct vowel sounds.

Oi and *oy* are called *separable diphthongs*, because their sounds can be separated into the sound of *broad à* and *short i*.

Tell which are *separable* and which *inseparable* diphthongs in the following examples: *boil*, *boy*, *cloud*, *brow*, *toy*, *how*, *coin*, *found*, *vow*, *voice*, *cow*, *loiter*, *loyal*, *bounty*, *bower*, *foible*, *oyster*, *coward*, *poison*, *shower*, *fountain*, *avoid*, *allow*, *renounce*, *renown*.

A DIGRAPH or improper diphthong is the union of two vowels in a syllable, one of which is silent; as *oa* in *loaf*, *ee* in *tree*.

The following is a list of the digraphs:

aa Canaan	*ay* say	*ew* jewel	*oo* moon
ae diaeresis	*ea* clean	*ey* they	*ou* four
ai aim	*ee* seed	*ie* friend	*ow* blow
ao gaol	*ei* ceiling	*oa* coat	*ua* guard
au taught	*eo* people	*oe* foe	*ue* due
aw law	*eu* feud	*oi* avoirdupoise	*ui* guise
			uy buy

NOTE 1. When *i* is preceded by the accent in the termination of such words as *valient*, *alien*, *cullion*, it does not form a diphthong or digraph with the following vowel, but is a consonant having the properties of *y*.

Of what does a diphthong consist? How many diphthongs are there? Will you repeat the list? But how many diphthongal sounds are there? What are *ou* and *ow* called? Why? What are *oi* and *oy* called? Why? Does *boil* contain a separable or inseparable diphthong? *Boy? &c?*

NOTE 2. In the unaccented terminations *cial*, *sion*, *tion* in such words as *special*, *confession*, *creation*, *i* does not form a diphthong with the following vowel, but is a consonant and readily coalesces with the preceding consonant, thus producing the sound of *sh*.

NOTE 3. *I* is also a consonant in *elysian*, *brasier*, *glazier*, *occasion*, and has in connection with the preceding consonant the sound of *zh*. It is also a consonant in *justian*, *bastion*, *question*, where in connection with *t* preceding it takes the sound of *ch* in *chip*.

NOTE 4. *U* in such words as *question*, *quart*, *quantity*, *language*, *suavity*, does not constitute a diphthong or digraph with the following vowel, but is a consonant having the powers of *w*.

Point out the digraphs in the following words, and tell which vowel is silent, and what sound the other vowel has: *aid*, *beef*, *field*, *flow*, *beaten*, *boarder*, *clearly*, *cocoa*, *deacon*, *caught*, *delay*, *forswear*, *hearken*, *leopard*, *yeoman*, *feudal*, *survey*, *die*, *thief*, *roach*, *broad*, *canoe*, *tortoise*, *floor*, *flourish*, *guarantee*, *league*, *guide*, *juice*, *buy*, *neighbor*.

A TRIPHTHONG is the union of three vowels in a syllable, two of which are generally silent; as *ieu* in *lieu*, *eau* in *beau*.

NOTE 1. In the termination *ious* in such words as *precious*, *loquacious*, *officious*, *i* does not form a triphthong with the following vowels, but is a consonant, coalescing with the preceding consonant and producing the sound of *sh*. A distinguished writer says there are two hundred and forty-five words terminating in *ious*, and nearly two hundred derivations from them.

NOTE 2. In the constructions *uai*, *uaw*, *uay*, *uea*, *ueu*, and *uoi*, in *quail*, *squaw*, *Paraguay*, *squeal*, *queen*, *quoit*, *u* does not form a triphthong with the following vowels, but is a consonant, having the properties of *w*.

Point out the triphthongs in the following examples, and tell which vowels are silent, and what sounds the other vowels have *bureau*, *adieu*, *awe*, *beau*, *flambeau*, *view*, *aye*, *beauty*, *portmanteau*, *review*, *lieu*, *gorgeous*, *out ageous*, *eye*, *purlieu*.

Does *aid* contain a digraph? What letters compose it? Which is silent? What sound has the other vowel? [So with as many as are necessary.] What is a triphthong? – [The teacher can ask the questions as usual, upon the analysis of the word *bounty*. When *ou* presents itself, the questions may be asked in the following manner:] What is *ou* called? What kind?

EXERCISES IN ANALYSIS.

To be read in concert.

Bounty.

- b—consonant, mute, labial, subvocal.
- ou—diphthong, inseparable.
- n—consonant, semivowel, lingual, subvocal.
- t—consonant, mute, lingual, aspirate.
- y—vowel, short sound.

Joyful.

- j—consonant, semivowel, dental, subvocal.
- oy—diphthong, separable into the sounds of broad *a* and short *i*.
- f—consonant, semivowel, labial, aspirate.
- u—vowel, medial sound.
- l—consonant, semivowel, lingual, subvocal.

Renown.

- r—consonant, semivowel, lingual, subvocal.
- e—vowel, short sound.
- n—consonant, semivowel, lingual, subvocal.
- ow—diphthong, inseparable.
- n—consonant, semivowel, lingual, subvocal.

Employ.

- e—vowel, short sound.
- m—consonant, semivowel, labial, subvocal.
- p—consonant, mute, labial, aspirate.
- l—consonant, semivowel, lingual, subvocal.
- oy—diphthong, separable into the sounds of broad *a* and short *i*.

Complain.

- c—consonant, mute, palatal, aspirate.
- o—vowel, short sound.
- m—consonant, semivowel, labial, subvocal.
- p—consonant, semivowel, labial, aspirate.
- l—consonant, semivowel, lingual, subvocal.
- ai—digraph, *i* silent, *a* long.
- n—consonant, semivowel, lingual, subvocal.

[In analyzing the word *joyful*, ask the question thus:]—What is *oy* called? What kind? Into what sounds?

Adieu. { a— vowel, long sound. d—consonant, mute, lingual, subvocal. ieu—triphthong, *i* and *e* silent, *u* long sound

Beau. { b—consonant, mute, labial, subvocal. eau—triphthong, substitute* for *o long*.

Awe—triphthong *w* and *e* silent, *a* broad sound.

EXAMPLES FOR ANALYSIS.—*Bounty, employ, noun, spout, boil, clay, briefly, beauty, ceaseless, oily, prairie, naughty, awful, shower, booty, gorgeous, ointment, boyish, reproach, guitar, review.*

SYLLABLES.

A syllable is a distinct sound, and is either the whole or a component part of a word; as *pen*, *Pen-te-cost.*

A monosyllable is a word of one syllable; as, pen.

A dissyllable is a word of two syllables; as pen-cil.

A trisyllable is a word of three syllables; as, pen-cil-ling.

A polysyllable is a word of four or more syllables, as, pen-e-tra-tion, in-com-mu-ni-ca-bil-i-ty.

EXAMPLES.—Tell the number of syllables in the following words: *bond, paper, publisher, commendation, unconformable, sadly, congregate, book, grammar, orthography, orthoepy, aerial.*

The last syllable of a word is called the ultimate syllable. The last but one is called the penultimate syllable, or the penult. The last but two is called the antepenultimate syllable, or antepenult. The last but three is called the preantepenultimate syllable, or preantepenult.

What is a syllable? What is a monosyllable? What is a dissyllable? What is a trisyllable? What is a polysyllable? How many syllables in *bond, paper, publisher*, &c.

* See page 61.

PRINCIPLES OF SYLLABICATION.

1. A vowel is essential to every syllable.

NOTE.—There are sometimes two or three vowels in the same syllable, only one of which is sounded, except in the diphthongs.

2. The principal sound in every syllable is produced by the vowel.*

3. Every consonant in a word belongs to some vowel or diphthong, unless it is silent.

4. A consonant is antecedent to its vowel when it goes before it in the same syllable; as *p*, *r*, and *v* in the word *pre vent.*

5. A consonant is consequent to its vowel when it comes after it in the same syllable; as *n* and *t* in the word *pre-vent.*

6. A consonant antecedent to its vowel, closes its appropriate organs before the vowel sound is uttered; as in the syllable *be*, *b* closes the lips before the sound of *e* is uttered.

7. A consonant consequent to its vowel. closes its appropriate organs after the vowel sound is uttered; as in the syllable *em*, *m* closes the lips after the short sound of *e* is uttered.

8. Words always have as many syllables as they contain vowels or diphthongs that are sounded.

9. The letters in a word must be arranged into syllables exactly as they are heard in correct pronunciation: as, *pa-per*, *or-thog-ra-phy.*

What is essential to every syllable? By what is the principal sound in every syllable produced? To what does every consonant belong? When is a consonant antecedent to a vowel? When consequent to it? What of a consonant antecedent to its vowel? What of a consonant consequent to its vowel? How many syllables do words have? How must the letters of a word be arranged into syllables?

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* In a few unaccented syllables, such as the last syllable in *cable* and in *centre*, the vowel is less distinct than the consonant sounds but these are only exceptions to the principle.

10. Derivative words are generally divided between the primitive parts and terminations; as, *hope-less*.

11. Compound words should be divided into the simple words which compose them; as *fire-place*.

12. At the end of a line a word may be separated by its syllables; but a syllable should never be broken.

The student may exercise his taste in dividing the following words into syllables.

EXAMPLES.—*Farmer*, *bookcase*, *opportunity*, *delicate*, *injury*, *spelling*, *company*, *cornice*, *pedigree*, *aerial*, *laborious*, *zoology*, *notwithstanding*, *extemporaneous unseaworthy*, *preantepenultimate*.

In the word *farmer*, what vowel does *f* belong to? Is it antecedent or consequent to its vowel *a*? To what vowel does *r* belong? Antecedent or consequent? To what vowel does *m* belong? Antecedent or consequent? To what vowel does *r* belong? Antecedent or consequent? [Take as many words in the same manner as you please.]

ABBREVIATIONS

cons. *consonant*	lin. *lingual*
semi. *semivowel*	pal. *palatal*
mt. *mute*	sbv. *subvocal*
lab. *labial*	aspr. *aspirate*
den. *dental*	vow. *vowel*
subs. *substitute*	diph. *diphthong*
digr. *digraph*	trip. *triphthong*

ă ĕ ĭ ŏ ŭ ў—A *curve downward*, called also a *short*, placed over the vowels indicates that the vowels have a short sound.

How are derivative words divided in syllabication? How compound words? How may a word be separated at the end of a line? Pronounce the following words very distinctly, stopping long enough between each syllable to count one. *farmer*, *bookcase*, *opportunity*, &c.

ā—A *perpendicular* mark over *a* shows that it has a medial sound, as in *wear*.

ä—*Two dots* over *a* shows that it has the flat sound, as in *far*.

å—A *curve upward*, called also a *circumflex*, shows that *a* has the broad sound, as in *war*.

o—*Two dots* over *o* shows that it has the slender sound, as in *move*.

o͝o—A *curve upward*, or circumflex over *u*, shows that it has the medial sound, as in *pull*.

th—A line under *th* shows that it has the subvocal sound.

EXERCISES IN ANALYSIS

Which the pupils are required to write out in full, and to be repeated in concert.

Merit, Dissyllable.

m—cons., semi., lab., subvocal, antecedent to its vowel *e*.
e—vowel, short sound. E 3.*
r—cons., semi., ling., subvocal, consequent to its vowel *e*.
i—vowel, short sound. I 3.
t—cons., mt., ling., aspr., consequent to its vowel *i*.

Fretful, Dissyllable.

f—cons., semi., lab., aspr., antecedent to its vowel *e*.
r—cons., semi., ling., sbv., antecedent to its vowel *e*.
e—vowel, short sound.
t—cons., mt. ling., aspr., consequent to its vowel *e*.
f—cons., semi., lab., aspr., antecedent to its vowel *u*
u—vowel, medial sound.
l—cons., semi., ling., sbv., consequent to its vowel *u*.

EXAMPLES—*Compel, ratan, result, regret, transmit, construct, spendthrift, relative, substantive, remedy.*

We will now resume the subject of *synthesis* by sounds, *in connection with analysis*. This will enable the pupil not only to acquire the exact elementary sounds of words, but to become proficient in syllabication.

* The letter and figure refer to the Principles of Pronunciation, commencing on page 81.

ANALYSIS

Zigzag, Dissyllable.

z—cons., semi., den., sbv., antecedent to its vowel *i.*
i —vowel, short sound. I 3.
g—cons., mt., pal., sbv., consequent to its vowel *i.*
z—cons., sem., den., sbv., antecedent to its vowel *a.*
a—vowel, short sound. A 4.
g—cons , mt., pal., sbv., consequent to its vowel *a.*

SYNTHESIS

z ĭ g z ă g
zig zag

zigzag.

ANALYSIS.

Bodkin, Dissyllable.

b—cons., mt., lab., sbv., antecedent to its vowel *o.*
o—vowel, short sound. O 3.
d—cons., mt., ling., sbv., consequent to its vowel *o.*
k—cons., mt., pal., aspr., antecedent to its vowel *i.*
ı—vowel, short sound. I 3.
n—cons., semi., ling., sbv., consequent to its vowel *i.*

SYNTHESIS.

b ŏ d k ĭ n
bod kin

Bodkin

ANALYSIS.

Democracy, Polysyllable.

d —cons., mt., ling., sbv., antecedent to its vowel *e*.
e —vowel, long sound. E 1.
m—cons., sem., lab., sbv., antecedent to its vowel *o*.
o —vowel, short sound. O 3.
c —cons., mt., pal., aspr. consequent to its vowel *o*.
r —cons., semi., ling., sbv., antecedent to its vowel *a*.
a —vowel, long sound. A 1.
c —cons., semi., den., aspr., antecedent to its vowel *y*.
y —vowel. substitute for *i*, short sound. Y 3.

SYNTHESIS.

d e m ŏ k r a c ĭ

de moc ra cy

democ democra

Democracy

ANALYSIS.

Shrine, Monosyllable.

sh—cons., semi., den., aspr., antecedent to its vowel *i*.
r —cons., semi., ling., sbv., antecedent to its vowel *i*.
i —vowel, long sound. I 2.
n —cons., semi., ling., sbv., consequent to its vowel *i*.
e —vowel, silent.

SYNTHESIS.

Sh r ı n

Shrine.

ANALYSIS.

Contradictory, Polysyllabic.

c—cons., mt., pal., aspr., antecedent to its vowel *o.*
o—vowel, short sound. 3.
n—cons., semi., ling., sbv., consequent to its vowel *o*
t—cons., mt., ling., aspr., antecedent to its vowel *a.*
r—cons. semi., ling., sbv., antecedent to its vowel *a.*
a—vowel, long sound. 1.
d—cons., mt., ling., sbv., antecedent to its vowel *i.*
ĭ—vowel, short sound. 4.
c—cons., mt., pal., aspr., consequent to its vowel *i.*
t—cons., mt., ling., aspr., antecedent to its vowel *o.*
o—vowel, long sound. 1.
r—cons., semi., ling., sbv., antecedent to its vowel *y*
y—vowel, substitute for *i*, short sound. 3.

SYNTHESIS

c ŏ n	t r a	d ĭ c	t o	r ĭ
con	tra	dic	to	ry
	contra	contradic	contradicto	

Contradictory.

The analysis and synthesis of the following words should be written, as in the words above, and preserved in a blank book.

EXAMPLES.

hero	diagram	inventory	misunderstanding
lady	fluency	necromancy	predestination
moment	abstinent	seminary	antediluvian
negro	algebra	temperament	gubernatorial
smoky	buffalo	miscellany	preantepenultimate

SUBSTITUTES.

A substitute* is a letter representing the sound that *another* letter usually represents; thus *s* is a substitute for *z* in *was*, *i* for *e* in *shire*, *f* for *v* in *of*, *ey* for *a long* in *they*

A letter when used as a substitute assumes all the properties of the letter whose sound it represents.

A long has two substitutes; *ei* and *ey*, as in *weight*, *they*

A short has no substitutes.

A medial has one substitute; *e* as in *there*

A flat has no substitutes.

A broad has one substitute; *o* as in *for*.

E long has one substitute; *i* as in *machine*.

E short has two substitutes; *a* and *u* as in *says*, *bury*.

I long has one substitute; *y* long as in *rhyme*.

I short has four substitutes; *y*, *e*, *u*, and *o*, as in *hymn*, *England*, *busy*, *women*.

O long has two substitutes; *eau* and *ew* as in *beau*, *sew*.

O short has one substitute; *a* as in *what*.

O slender has no substitutes.

U long has one substitute; *ew* as in *new*.

U short has three substitutes; *e*, *i*, and *o*, as in *her*, *stir*, *son*.†

U medial has one substitute; *o* as in *wolf*, *wool*.

What is a substitute? What is said of a letter when used as a substitute? How many substitutes has *a long*? What are they? How many has *a short*?—*a medial*? What is it?—*a flat*?—*a broad*?—What is it? How many has *e long*?—What is it? How many has *e short*? What are they?—How many has *i long*?—*i short*? What are they? How many has *o long*?—What are they?—*o short*?—What is it?—*o slender*?—*u long*? What is it?—*u short*? What are they?

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* See Introduction, page 7.

† In unaccented syllables all the vowels when followed by *r* have a tendency to *u* short; as in *liar*, *porter*, *nadir*, *mayor*, *martyr*, —pronounced *liur*, *portur*, *nadur*, *mayur*, *martur*; in which situations these vowels are substitutes for *u short*; but generally the vowels should preserve their own proper sounds, even in unaccented syllables. See Note 7 under Accent.

B has no substitutes.
D has no substitutes.
F has two substitutes; *ph* and *gh*, as in *philosophy* [*rough*
G has no substitutes, except half of *x* in *exist*, *&c.*
H has no substitutes.
J has two substitutes besides *g soft*; *di* and *d* in connection with *y* understood before *u**; as in *soldier verdure.*
K has two substitutes beside *c hard* and half of *x*; *ch* and *gh* as in *echo*, *lough.*
L has no substitutes.
M has no substitutes.
N has no substitutes.
P has no substitutes.
R has no substitutes
S has two substitutes; *c soft* and *z* as in *centre*, *quartz.*
T has one substitute; *ed final* after any aspirate except *t*, as in *mixed.*
V has one substitute; *f* in the word *of.*
*W has one substitute; *u* as in *quake.*
X is frequently used as a substitute for *gz*, as in *exist.*
*Y has one substitute; *i* as in *alien.*
Z has three substitutes; *s*, *c*, and *x*, as in *was*, *suffice*, *xebec.*

How many substitutes has *u medial?* What is it? How many has B? D? F? What are they? How many has G? H? How many substitutes has J? What are they? How many substitutes has K? What are they? How many substitutes has L? M? N? P? R? S? What is it?—T? What is it?—V? What is it?—W? What are they?—X? What does it frequently do? How many substitutes has Y? What is it? How many substitutes has Z? What are they?

---

* Y consonant is frequently *understood* before *u*; as in *use*, *unity value.* W is also *understood* before *o* in *one* and *once.*

Th has no substitutes for either of its sounds.

Ch has two substitutes; *ti* and *t* in connection with *y* understood before *u** ; as in *question*, *nature*.

Sh has six substitutes; *ce*, *ci*, *si*, *ti*, *ch*, and *s*; as in *ocean*, *social*, *mansion*, *nation*, *chaise*, *sugar*.

Zh This sound is represented by *si*, *zi*, and *z* and *s*, before *u*, as in *fusion*, *glazier*, *azure*, *rasure*.

Wh has no substitutes.

Ng has one substitute; *n* generally before the palatals; as in *thank*, *uncle*, *finger*, *conquer*, *anchor*.

Tell which are substitutes and for what substituted in the following examples.

EXAMPLES.—*Eight*, *cork*, *any*, *antique*, *busy*, *beau*, *wad*, *crew*, *come*, *cook*, *alphabet*, *rough*, *arduous*, *tedious*, *ache*, *braced*, *Stephen*, *as*, *bank*, *anger*, *rancor*, *quack*, *linguist*. *ocean*, *chicanery*.

EXERCISES IN ANALYSIS

To be repeated in concert.

ANALYSIS

Veil, Monosyllable.

v —cons., semi., lab., sbv., antecedent to its digraph *ei*.

ei —digraph, substitute for *a long*. A 3.

l —cons., semi., ling., sbv., consequent to its digraph *ei*

SYNTHESIS.

v a . **veil.**

How many substitutes has *th*? How many substitutes has *ch*? What are they? How many substitutes has *sh*? What are they? By what letters is the sound of *zh* represented? How many substitutes has *wh*? How many substitutes has *ng*? What is it? When is it?

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* See note on opposite page.

ANALYSIS.

Obey, Monosyllable.

o —vowel, long. 1.
b —cons., mt., lab., sbv., antecedent to its digraph *cy*.
ey—digraph, substitute for *a long*.* A 3.

ANALYSIS

Wad, Monosyllable.

w —cons., semi., lab., sbv., antecedent to its vowel *a*.
a —vowel, substitute for *o short*. A 12.
d —cons., mt., sbv., ling., consequent to its vowel *a*.

SYNTHESIS.

w ȯ d **wad.**

ANALYSIS.

Phrensy, Dissyllable. [vowel *e*.
ph—subs. for *f*, cons., semi., lab., aspr., antecedent to its
r —cons., semi., ling., sbv., antecedent to its vowel *e*.
e —vowel, short sound. 3.
n —cons., semi., ling., sbv., consequent to its vowel *e*.
s —subst. for *z*. semi., dent., sbv., antecedent to its vowel *y*.
y —vowel, substitute for *i*, short sound. 3.

ANALYSIS

Arduous, Trisyllable.

a —vowel, flat sound. A 8.
r —cons., semi., ling., sbv., consequent to its vowel *a*.
d —subst. for *j*, cons., mt., ling., sbv., antecedent to its vowel *u*.
u —vowel, long sound. U 1.
ou—digraph, *o* silent, *u* short sound.
s —cons., semi., dent., aspr., consequent to its digraph *ou*.

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* Supply the Synthesis where it is wanting.

SYNTHESIS.

ā r j u ŭ s
ar du ous
ardu **arduous.**

EXAMPLES OF SUBSTITUTED VOWELS.

The substituted letters are in italic.

ei and ey
for a long
heinous
obey
purvey
survey
skein
veil

o before r
for a broad
cork
for
morn
storm

i
for e long
caprice
machine
shire

a and u
for e short
any
bury
said
says

e and u
for i short
England
been
busy

eau
for o long
beau
bureau

a
for o short
wad
wanton
what

wander
what

w
for u long
crew
flew
new
view

o e i
for u short
come
bird
her
sir

oo
for u medial
book
foot
good
root

EXAMPLES OF SUBSTITUTED CONSONANTS.

ph and gh
for f
al*ph*abet
*ph*ilanthropy
*ph*ilosophy
*ph*ilology
*ph*lebotomy
*ph*renology
*ph*ilter
*ph*legm
*phosph*orus
*ph*ysic
so*ph*istry
ze*ph*yr
cou*gh*
enou*gh*
lau*gh*
rou*gh*
tou*gh*

d
for j
ar*d*uous
grande*u*
sol*d*ier
te*d*ious
ver*d*ure

ch
for k
an*ch*or
*ch*aos
*ch*orus
ec*h*o
epo*ch*

lila*ch*
monar*ch*
pas*ch*al
sc*h*olar
sc*h*ool

ed final
for t
brace*d*
fixe*d*
mixe*d*
passe*d*
place*d*
stuffe*d*
stripe*d*
vexe*d*

f and ph
for v
of
ne*ph*ew
ste*ph*en

s
for z
as
cause
drowse
ease
has
his
lose
lungs
noise

rose
tongs
was
wise

n for ng
before the palatals
ba*n*k
bri*n*k
chi*n*k
cra*n*k
i*n*k
la*n*k
pi*n*k
ra*n*k
*n*chor
a*n*ger
a*n*quet
fi*n*ger
lo*n*ger
ma*n*gle
ra*n*cor
si*n*gle
ta*n*gle
u*n*cle
wra*n*gle
extin*c*t

ce
for sh
herbaceous
tophaceous
argillaceous
ocean

NOTE. In the following examples, *u* is a consonant, and substituted for *w*.

u		
b*u*oy	ping*u*id	q*u*een
conq*u*est	q*u*ail	q*u*ell
disting*u*ish	q*u*aint	q*u*ench
lang*u*age	q*u*art	q*u*ick
ling*u*ist	q*u*ash	s*u*avity
	q*u*artz	vanq*u*ish

In the following examples, *i* is a consonant when before a vowel and preceded by the accent, and is substituted for *y* consonant.

i		
al*i*en	bill*i*on	min*i*on
bagn*i*o	brill*i*ant	pill*i*on
bil*i*ous	fil*i*al	pin*i*on
	mill*i*on	val*i*ant

Si and *zi*, when before a vowel and preceded by the accent, take the sound of *zh*—also, *z* before *u*, preceded by the accent.

bras*i*er	treas*u*re	expos*u*re
glaz*i*er	v*i*sion	illus*i*on
meas*u*re	viz*i*er	infus*i*on
pleas*u*re	cas*u*al	invas*i*on
raz*u*re	elys*i*an	occas*i*on
seiz*u*re	enclos*u*re	profus*i*on

T before *u*, and *ti* before *a* or *o*, and preceded by the accent, take the same sound that *ch* would in the same situation; they may therefore be said to be substituted for *ch*.

cap*t*ure	ges*t*ure	ven*t*ure
chris*t*ian	lec*t*ure	vir*t*ue
crea*t*ure	pic*t*ure	ac*t*ual
cul*t*ure	pos*t*ure	cen*t*ury
fea*t*ure	ques*t*ion	mu*t*ual

fortune	rapture	natural
fracture	scripture	ritual
future	sculpture	situate
fustian	statue	petulant

In the following examples, *oiu* is not a triphthong, nor are *ia*, *ie* and *oi* digraphs; but *i* coalesces with the preceding consonant, producing the sound of *sh*

ci		*ti*	*si*
preci us	malicious	devotion	admission
special	musician	donation	accession
vicious	official	duration	aggression
auspicious	officious	initial	ascension
delicious	physician		
deficient	proficient		
efficient	ablution		
judicial	creation		

ACCENT

Accent is a stronger enunciation of one syllable than others in the same word.

Every word of more than one syllable, has one of its syllables accented; as *com-pâre.*

Words of three syllables, or more, frequently take a primary and secondary accent; as *ânte-di-lú-vi-an*

Primary accent is the principal accent.

Secondary accent is a partial accent.

The primary accent is indicated by an *acute;* thus, (´)

The secondary accent is indicated by a *grave;* thus, (`)

What is accent? What has every word of more than one syllable? What is said of words of three or more syllables? What is the primary accent? What is the secondary accent? How is the primary accent indicated? How is the secondary accent indicated?

NOTE 1. Accent in its very nature implies a comparison with other syllables; it is therefore not applied to monosyllables.

NOTE 2. The primary accent is essential to every word of more than one syllable.

NOTE 3. The secondary accent is not essential, as it is frequently suppressed when the word is placed in a different position with respect to the accent of the other words in a sentence; as, *Contradiction is impolite.* Here the secondary accent is on the first syllables of contradiction and impolite; but in the following sentence, *We should abhor contradiction as extremely impolite talk,* the secondary accent is not heard in these words.

NOTE 4. The secondary accent is always two syllables, at least, distant from the principal accent; as, *dèmonstr ation, àlligátor, mèteorólogy.*

NOTE 5. Words sometimes take two secondary accents; as *indivisibility,* in which the secondary accent is on the first and third, and the primary on the last but two.

NOTE 6. The primary and secondary accents frequently change places with each other; as in *càravàn, cáravàn, dòminèer, dòminéer.*

NOTE 7. Vowels in accented syllables have their sounds very distinct, but vowels in unaccented syllables frequently have the sound of some other vowel, or their sounds are rendered indistinct, or they are sometimes nearly suppressed:

First. When the vowels are followed by *r* and *preceded* by the accent, they are frequently sounded like *u short;* as in *liar, tender, nadir, mayor, martyr,*—pronounced *liur, tendur, nadur, mayur, martur.* But there are many exceptions to this rule, so that great care should be taken not to run these vowels into this sound if it can be avoided. When the vowels before *r* are *followed* by the accent, they generally preserve their own sound; as in *arrest, erratic, irresponsible, incorrect, tyrannical.* The sound of a vowel is frequently changed from long to short by the absence of the accent, for example, in the word *admire, i* being under the accent, has its long sound; but in *admirable,* where the accent is changed to the first syllable, *i* has its short sound as in *mirror.* The custom of good speakers must determine whether a letter is to have its own sound, or whether it is a substitute for some other letter. The teacher and the pupils should exercise their judgment in all cases of doubt, but each vowel's own sound should be preserved if possible.*

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* Walker says that "there is scarcely any thing more distinguishes a person of mean and good education than the pronunciation of the unaccented vowels. When the vowels are under the accent the learned and the ignorant, with very few exceptions, pronounce them in the same manner, but the unaccented vowels in the mouth of the former have a distinct, open and specific sound, while the latter often totally sink them, or change them into some other sound. Those

Second. The vowels in some situations have an indistinct or obscure sound when not under the accent; as the *a* in *abide, aboard, ahead*, and the *e* before *l* in *ravel, shovel, hazel*, also *i* in the first syllable of *diversity, divorce*, when not spoken deliberately, and the first *o* in *o'clock*. In analyzing words, these may be called the *obscure sounds* of the vowels.

Third. In the unaccented terminations *le* and *re*, in such words as *trouble, able, battle, candle, acre, lustre*, *e* is thought by many orthoepists to be entirely suppressed, but many of these same writers say that "a consonant cannot be uttered without the aid of a vowel;" but here are whole syllables, pronounced, as they say, without a vowel sound, how then are these things to be reconciled? It is my opinion that the sound of *e* is not wholly suppressed in these terminations, but that there is a slight trace of the vowel sound left, which is partly merged in the subvocal sound of the consonants *l* and *r*. The sound of *e* in these situations therefore may also be called an obscure sound, and *l* and *r* are transposed.

How many syllables are there in each of the following words, and which is the accented syllable; also, which syllable has the secondary accent, if any?

EXAMPLES; Basket, brindle, damage, dazzle, esteem, exchange, comprise, consume, default, bourgeois, enjoy, beautiful, grievously, numerous, infamous, conjugate, abusive, acquaintance, endanger, commandment, advertise, coincide, amateur, supervise, afternoon, admirable, dangerously, multiplicand, superintend, hieroglyphic, superintendent, alphabetically, extemporaneously, perpendicularity.

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therefore who wish to pronounce elegantly, must be particularly attentive to the unaccented vowels, as a neat pronunciation of these forms one of the greatest beauties of speaking."

EXERCISES IN ANALYSIS.

[*To be repeated in concert.**]

ANALYSIS.

Basket, Dissyllable, accent on the first syllable.
b—cons., mt., lab., sbv., antecedent to its vowel *a.*
a—vowel, short sound. A. 4.
s—cons., semi., den., aspr., consequen to its vowel *a*
k—cons., mt., pal., aspr., antecedent to its vowel *e.*
e—vowel, short sound. E. 3.
t—cons., mt., ling., aspr., consequent to its vowel *e.*

SYNTHESIS.

b a s k ĕ t
bas ket
basket.

ANALYSIS.

Martyr, Dissyllable, accent on the first.
m—cons., semi., lab., sbv., antecedent to its vowel *a*
a—vowel, flat sound. A. 8.
r—cons., semi., ling., sbv., consequent to its vowe *a.*
t—cons., mt., ling., aspr., antecedent to its vowe. *y.*
y—vowel, subst., for *u short.*
r—con., semi., ling., sbv., consequent to its vowel *y*

SYNTHESIS.

m ă r t ŭ r
mar tyr
martyr.

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* If the teacher think advisable.

ANALYSIS.

Admirable, Polysyllable, accent on the first.

a —vowel, short sound. A. 4.
d —cons., mut., ling., sbv., consequent to its vowel *a*.
m—cons., lab., sbv., antecedent to its vowel *i*.
ı —vowel, short sound. 3.
r —cons., semi., ling., sbv., consequent to its vowel *i*.
a —vowel, long sound. 1.
b —cons., mt., lab., sbv., antecedent to its vowel *e*.
l —cons., semi., ling.. sbv., transposed and sounded after *ə*
e —vowel, obscure short sound.

SYNTHESIS

ă	d	m	ĭ	r	a	b ĕ l
ad		mir				ble
		admir			admira	**admirable.**

ANALYSIS.

Comprise, Dissyllable, accent on the first.

c —cons., mt., pal., antecedent to its vowel *o*.
o —vowel, short sound. 3.
m—cons., semi., lab., sbv., consequent to its vowel *o*.
p —cons., mt., lab., aspr., antecedent to its vowel *i*.
r —cons., semi., ling., sbv., antecedent to its vowel *i*.
i —vowel, long sound. 2. [vowel *i*.
s —subst. for z, cons., semi., dent., sbv. consequent to its
e —vowel, silent. Rule 2.

SYNTHESIS

k	ŏ	m		ρ	r	ı z
com				prise		
				comprise.		

ANALYSIS.

Hieroglyphic, Polysyllable, primary accent on the penultimate* syllable and secondary accent on the first.

h —cons., semi., ———, aspr., antecedent to its vowel i
i —vowel, long sound. 1.
e —vowel, long sound. 1.
r —cons., semi., ling., sbv., antecedent to its vowel *o*.
o —vowel, long sound. 1.
g —cons., mt., pal., sbv., antecedent to its vowel *y*.
l —cons., semi., ling., sbv., antecedent to its vowel *y*.
y —vowel, substitute for *i*, short sound. 2.
ph—cons., subst. for *f*, sem., lab., aspr., consequent to its vowel *y*.
i —vowel, short sound. 3.
c —cons., mt., pal., aspr., consequent to its vowel *i*.

SYNTHESIS

h i	e	r o	g l ĭ f	ĭ c
hi		ıo	glyph	ıc
	hie	hiero	hieroglyph	**hieoglyphic**.

SILENT LETTERS.

The rules are constructed upon the following principle:

Whenever a letter is always, or usually, silent in similar situations, a rule is formed. For illustration, "*E* final is silent when another vowel precedes it in the same

Upon what principle are the rules constructed?—Illustrate.

* The terms *penultimate*, *antepenultimate*, &c., are sometimes used in describing syllables (see page 54, fine print;) but it would be better not to use these terms on the first syllable. Some however will prefer the numerical order, first, second, &c.

syllable,' and this is always true, for the *e* cannot be sounded without forming another syllable. Again, "*G* is silent before *m* or *n* in the same syllable;" as in *phlegm*, *resign*. It needs no other proof than experiment that *g* cannot be placed before *m* or *n* in the same syllable without being silent not only in any word existing in the English language but any word that can be formed; therefore a rule is constituted.

RULE 1. A Digraph must have one vowel silent; as in

vail	dear	deuce	region	guard
faint	free	alley	boat	blue
drew	either	tie	foe	build
day	leopard	marriage	famous	buy

ANALYSIS.

Loaf, Monosyllable.

l —cons., semi., ling., sbv., antecedent to its digraph *oa*.
oa—digraph, *o*, long sound—*a* silent. Rule 1. A digraph, &c.
f —cons., semi., lab., aspr., consequent to its digraph *oa*.

SYNTHESIS.

l o f
loaf.

RULE 2. *E* final is silent when another vowel precedes it in the same syllable; as in

bake	grape	mope	ride	spike
bride	grade	ode	robe	tone
cease	ice	quite	share	vie
change	like	race	slake	made

NOTE. *E* final generally preserves the long sound of the preceding vowel.

What is Rule first? What is Rule second? What is the note under Rule 2?

ANALYSIS.

Bake, Monosyllable.

b—cons., mt., lab., sbv antecedent to its vowe *a.*

a—vowel, long sound.

k—cons., mt., pal., aspr., consequent to its vowel *a.*

e—vowel, silent. Rule 2. *E final* is silent when, &c.

SYNTHESIS.

b a k

bake.

Rule 3. *B* is silent before *t* or after *m* in the same syllable, as in

climb	jamb	subtle	tomb
comb	lamb	debtor	dumb
debt	numb	thumb	&c.

ANALYSIS.

Debtor, Dissyllable, accent on the first.

d—cons., mt., ling., sbv., antecedent to its vowel *e*

e—vowel, short sound.

b—cons., silent before *t.* Rule 3. *B* is silent before *t*, &c

t—cons., mt., ling., aspr., consequent to its vowel *e.*

o—vowel, substitute for *u short.*

r—cons., semi., ling., sbv., consequent to its vowel *o*

SYNTHESIS

d ĕ t ŭ r

debt or

debtor

4th. *C* is silent before *k* in the same syllable; as in

back chuck crick lack

Remark 1. *C* is silent in czar, czarina, corpuscle, indict, muscle, victuals.

What is Rule third? What is the first Remark?

RULE 5. *D* is silent before *g* in the same syllable; as in

badge	dredge	hedge	ridge
bridge	edge	judge	sedge
budge	fledge	ledge	trudge
drudge	grudge	pledge	wedge

ANALYSIS.

Badge, Monosyllable.

b—cons., mt., lab., sbv., antecedent to its vowel *a*.
a—vowel, short sound.
d—cons., silent before *g*. Rule 5. *D* is silent before *g*, &c
g—cons., semi., den., sbv., consequent to its vowel *a*.
e—vowel, silent. Rule 2. *E* final is, &c.

SYNTHESIS.

b ă j

Badge.

RULE 6. *G* is silent before *m* or *n* in the same syllable as in

arraign	design	impugn	phlegm
apothegm	gnash	malign	resign
assign	gnat	oppugn	sovereign

ANALYSIS.

Arraign, Dissyllable, accent on the last.

a —vowel, short sound.
r —cons., semi., ling., sbv., consequent to its vowel *a*.
r —cons., semi., ling., sbv., antecedent to its digraph *ai*
ai —digragh, *i* silent, *a* long sound.
g —cons., silent, before *n*. Rule 6. *G* is silent before, &c
n —cons., semi., ling., sbv., consequent to its digraph *ai*.

Repeat the 4th Rule. What is the 5th Rule?

SYNTHESIS

a r r a n
ar raign
arraign.

Rule. 7. *H* is silent after *g* or *r* in the same syllable, as in

ghost	gherkin	rheum	rhubarb
ghastly	rhaspsody	rheumatism	rhyme
burgh	rhetoric	rhinoceros	&c.

ANALYSIS.

Ghost, Monosyllable.
g—cons., mt., pal., sbv., antecedent to its vowel *o*.
h—cons., silent after *g*. Rule 7. *H* is silent after *g* or, &c.
o—vowel, long sound.
s—cons., semi., den., aspr., consequent to its vowel *o*.
t—cons.. mt., ling., aspr., consequent to its vowel *o*.

SYNTHESIS

g o s t
ghost

Observation 1. *H* is silent after *t*, in ast*h*ma, ist*h*mus, pht*h*sic Th*o*mas, Th*a*mes.

Rule 8. *H* final, following a vowel, is always silent; as in o*h*, a*h*, Sara*h*, Nineve*h*, Jehova*h*, Josia*h*, Messia*h*.

Rule 6th? What is the first Observation? Rule 7th

ANALYSIS

Nineveh, Trisyllable, accent on the first.

n—cons., semi., ling., sbv., antecedent to its vowel *i*.
i—vowel, short sound.
n—cons., semi., ling., sbv., consequent to its vowel *i*.
e—vowel, long sound.
v—cons., semi., lab., sbv., antecedent to its vowel *e*.
e—vowel, short sound.
h—cons., silent. Rule 8. *H* final following, &c.

a SYNTHESIS.

n ĭ n e v ĕ
nin veh
nine **Nineveh.**

Observation 2. *H* initial is silent in a few words: viz—*h*eir, *h*erb, *h*onest, *h*our, *h*umble, *h*umor, and their derivatives.

Rule 9. *K* is silent before *n*, in the same syllable; as in

*k*narl *k*nee *k*nife

ANALYSIS.

Knee, Monosyllable.

k—cons., silent before *n*. Rule 9.
n—cons., semi., ling., subv., antecedent to its digraph *ee*.
ee—digraph, second *e* silent—first *e* long sound. Rule 1

SYNTHESIS.

n e
knee.

Observation 2nd ? Rule 8th ?

RULE 10. *L* after *a* is silent when followed by *f*, *m*, *k* or *v* in the same syllable, (except *valve*); as in

cha*l*k	sa*l*ve	ba*l*k
fo*l*ks	sta*l*k	ca*l*k
ha*l*f	ta*l*k	ca*l*k
ha*l*ve	wa*l*k	ca*l*f
pa*l*m	a*l*ms	ca*l*m
qua*l*m	ba*l*m	&c.

Give the analysis and synthesis of all the examples under each Rule, Observation, and Remark, and apply the rules.

Observation 3.—*L* is silent in could would, and should.

REMARK 2.—*M* is silent in *m*ne monic, *m*ne monics.

Rule 11.—*N* final after *l* or *m*, is silent; as in

hym*n*	colum*n*	condem*n*
kil*n*	solem*n*	contem*n*

RULE 12.—*P* initial before *n*, *s*, or *t*, is silent; as in

*p*neumatics	*p*salm	*p*shaw	*p*tolemaic
*p*neumatology	*p*salmody	*p*sychology	*p*tyalism
*p*neumonia	*p*salter	*p*tisan	&c.

REMARK 3.—*S* is silent in isle, island, puisne, viscount, corps belles-lettres.

Rule 9th? What is Observation 3d? What is Remark 2nd? Rule 10th? Rule 11th? Remark 3d?

RULE 13.—*T* is silent before *ch* in the same syllable; as in

ca*t*ch	fe*t*ch	ma*t*ch	scra*t*ch
clu*t*ch	ha*t*ch	no*t*ch	stre*t*ch
di*t*ch	hi*t*ch	pa*t*ch	tha*t*ch
wa*t*ch	la*t*ch	pi*t*ch	ve*t*ch

Observation 4.—*T* is silent in Chris*t*mas, ecla*t*, mor*t*gage and a few others.

RULE 14.—*W* is silent before *r* in the same syllable; as in

*w*rangle	*w*reck	*w*retch	*w*rithe
*w*rap	*w*ren	*w*riggle	*w*rong
*w*rass	*w*rench	*w*rinkle	*w*roth
*w*rath	*w*rest	*w*rist	*w*rought
*w*reath	*w*restle	*w*rite	*w*ry

Observation 5.—*W* is silent in *w*hole, *w*hoop, *s*word, an*s*wer, *t*wo.

RULE 15.—*Gh* is always silent after *i*; as in

bli*gh*t	fri*gh*t	ni*gh*	slei*gh*t
bri*gh*t	hei*gh*t	ni*gh*t	sli*gh*t
ei*gh*t	hi*gh*t	pli*gh*t	ti*gh*t
fi*gh*t	li*gh*t	ri*gh*t	wei*gh*t
fli*gh*t	mi*gh*t	si*gh*t	wri*gh*t
frei*gh*t	nei*gh*	slei*gh*	&c.

Observation 6.—*Gh*, when not substituted for *f* or *k*, is silent after *au* and *ou*; as in au*gh*t, slau*gh*ter; ou*gh*t, bou*gh*t, throu*gh*.

REMARK 4.—*Ch* is silent in dra*ch*m, *sch*ism, ya*ch*t.

General Remark.—All the letters except f, j, q, r, x, v, and z, are occasionally silent.

Rule 12th? Observation 4th? Rule 13th? Observation 5th? Rule 14th? Observation 6th? Remark 4th? General Remark?

PRINCIPLES OF PRONUNCIATION.

A.

SPECIFICATION.

A is a vowel, and represents five different sounds which may be called its own; they are heard in *ate*, *at*, *air*, *art*, *all*. It is a substitute for *e short;* as in *says*, and for *o short*, as in *what*.

PRINCIPLES.

1. *A* has its long sound when it ends an accented syllable; as in *pa-per*, *spec-ta-tor*.

EXCEPTIONS.—In the accented syllables of *papa*, *father*, *mamma* *a* has its flat sound; and in *water* it has its broad sound.

2. A has its long alphabetical sound when followed by a single consonant, (except *r*,) and silent final *e* in the same syllable; as in *made*, *fate*, *compensate*.

EXCEPTIONS. In *have*, *a* has its *short* sound, and in *gape* and *are* it has its *flat* sound.

3. The digraphs *ai* and *ay* are always sounded like *a long*, if they are not followed by *r;* as in *pain*, *daisy*, *payment*.

EXCEPTIONS. In *said*, *saith*, *again*, and *against*, *a* is a substitute for *e short*, and in *aisle* *a* is silent, *i* having its long sound, but in the termination *ian* as in *mountain*, *captain*, &c., the *a* is silent, and *i* has its short sound; also *prayer* and its derivatives, in which *a* has the medial sound.

4. *A* generally has its short sound when followed by a single consonant in the same syllable (except *r* and sometimes *l*); as in *bal-lad*, *cap-stan*.

EXCEPTIONS. In *alien*, *ancient*, *cambric*, *chamber*, *manger*, and their derivatives *a* has its long sound; also in *angel* but whose derivatives have *a* short according to the general principle.

5. *A* generally has its short sound when followed by more than one consonant in the same syllable, (except *r*, *l*, and *s*, followed by another consonant); as in *hand*, *camp*, *apt*, &c.

6. *A* has its *medial* sound when followed by *r* and silent final *e*, as in *fare*, *care*, *square*, *compare*.

EXCEPTION. In *are* *a* has its flat sound

7. *A* in the digraph *ai* has the medial sound when followed by *r*; as in *air*, *fair*, *lair*.

8. *A* followed by *r*, and another consonant in the same syllable, has the *flat* sound; as in *hartshorn*, *part*, *card*.

EXCEPTIONS. When the *a* is preceded by *w*, as in *ward*, *warp*, it has the broad sound.

9. In monosyllables ending in *r*, and their derivatives, *a* has its flat sound; as in *star*, *bar*, *tar*, *&c.*

EXCEPTIONS. The word *war* has the *broad* sound of *a*.

10. *A* followed by *h* has the flat sound; as in *ah*.

11. *A* followed by *ll* has its broad sound; as in *all*, *wall*, *fall*, *&c.*

12. When *w* precedes *a* it gives it the sound of short *o*, as in *was*, *wad*, *&c.*: Except when immediately followed by a palatal sound; as in *thwack*, *wag*, *wax*, *twang*, also the word *war*.

13. When *a* is preceded by *qu*, and followed by a single consonant, it has the sound of short *o*; as in *quality*.

14. *A* has its *broad* sound in the digraph *au*; as in *taught*, *caught*, *austere*, *&c.*

EXCEPTIONS. When *au* is followed by *n* and another consonant, *a* has the *flat* sound; as in *aunt*, *jaundice*, *&c.*

15. *A* in the digraph *aw* always has its *broad* sound; as in *law*, *tawny*, *&c.*

E.

SPECIFICATION

E is a vowel and represents two different sounds which are its own; they are heard in *eve*, *ebb*. It is a substitute for *a* long, as in *they*, *weight*; for *i* short, as in *been*; for *u* short, as in *her*.

PRINCIPLES.

1. *E* has its long sound at the end of a syllable; as in *me-te-or*, *de-ple-tion*.

2. *E* generally has its long sound when followed by a single consonant and silent final *e*; as in *here*, *austere*, *revere*, *&c.*

EXCEPTIONS. In *where*, *there*, and their derivatives, *e* has the sound of *a medial* and in *were*, *e* has its short sound.

3. *E* generally has its *short* sound when followed by a consonant in the same syllable; (except *r*;) as in *nest, pet, amendment.*

EXCEPTIONS. In *England, yes* and *pretty, e* has the sound of *i short.*

4. The digraph *ee* is always sounded like *e long;* as in *tree, sweet, proceed.*

EXCEPTION. In the words *breeches* and *been, ee* has the sound of *i short.*

5. When *ei* and *ey* are in an accented syllable, or in a monosyllable, they have the sound of *long a;* as in *weight, they, convey.*

EXCEPTIONS. In *ceil, ceiling, conceit, deceit, receipt, conceive, perceive, receive, deceive, inveigle, seize, seisin, seignior, seine, obeisance, either, neither, leisure,* and *key, e* has its long sound; *heir* and *heiress* have the sound of *a medial;* and *height* and *sleight* which have the sound of *long i.*

6. In the digraph *eu, e* is always silent, and *u* has its long sound; as in *feud, deuce, &c.*

7. The digraph *ew* is always sounded like *u long*; as in *dew, crew, &c.*

I.

SPECIFICATION.

I is a vowel and represents two different sounds, which are its own; as in *ice, it. I* is a substitute for *e long*, as in *machine;* for *u short*, as in *stir*, and for *y consonant*, as in *alien.*

PRINCIPLES.

1. *I* generally has its long sound when it ends an accented syllable; as in *ti-tle, compli-ance.*

2. *I* generally has its long sound in a monosyllable or in an accented syllable, when followed by a single consonant and silent *final e;* as in *pine, combine.*

EXCEPTIONS. *Live, give,* and their derivatives, have the *i* short; but *lively* and *livelily* follow the general principle; also *live*, when an adjective, as a *live man.* Words derived or incorporated from the French language, having *i* in the situation described above, give it the sound of *e long* as in *machine, caprice.*

3. *I* has its short sound when followed by a single consonant in an accented syllable; as in *pin, tim-ber, finish.* Also as the combinations *th, ch, sh,* and *ng* are single consonant sounds, *i* follows the same general principle; as in *with-er which, dish, sing-er.*

4. *I* is a consonant when it begins a syllable and is immediately followed by a vowel which is sounded in the same syllable; as in *al-ien, val-iant.*

O.

SPECIFICATION

O is a vowel, and represents three different sounds, which are its own; they are heard in *oak, on* and *do.* It is a substitute for *broad a,* as in *sought;* for *u short,* as in *son,* and for *u* medial, as in *wolf.*

PRINCIPLES.

1. *O* has its long sound when it ends an accented syllable as in *mo-ment, so-lo.*

EXCEPTIONS. In *do, to, who, two, ado,* and *oo* final, as *woo, bamboo, &c., o* has its *slender sound.*

2. *O* generally has its long sound when followed by a single consonant and silent final *e* in the same syllable; as in *bone, remote.*

EXCEPTIONS. In *prove, move, behove, lose, o* has its *slender* sound, and in *love, dove, above, come, done, glove, none, one, pomegranite, shove,* and *some,* it has the sound of *u short.*

3. *O* generally has its short sound when followed by a consonant (except *r*) in an accented syllable; as in *on, com-mod-ity.*

EXCEPTIONS. In *whom, tomb, womb, o* has its *slender* sound, and in a few words, such as *son, ton, wonder, &c.* it takes the sound of *u* short.

4. In the digraph *oa, o* has its long sound, *a* being silent as in *boat, coat, boarder.*

EXCEPTIONS. In *broad, abroad, groat,* the *a* has its broad sound, being silent.

5. The diphthongs *oi* and *oy* always have the sounds of *broad a* and *short i* in rapid succession in every word in which they occur.

EXCEPTIONS. *Choir connoisseur* and *chamois.*

6 The digraph *oo* has the sound of *o slender* ‘ as in *moon food, boot, &c.*

EXCEPTIONS. In *wool, wood, good, hood, foot, stood, understood, withstood, oo* has the sound of *u medial;* in *blood* and *flood,* the sound of *u short;* and in *door* and *floor,* the sound of *o* long.

7. The digraph *oe* has the *e* silent and *o* long sound; as in *foe, doe, toe.*

EXCEPTIONS. In *canoe* and *shoe, o* has its slender sound, and in *does* it has the sound of *u short.*

U.

SPECIFICATION.

U is a vowel and represents three different sounds, which are its own; they may be heard in *due, up,* and *pull.* It is a substitute for *e short,* as in *bury;* for *i* short, as in *busy.*

PRINCIPLES.

1. *U* has its long sound when it ends an accented syllable; as in *du-ty, tu-mult.*

2. *U* generally has its long sound when followed by a single consonant and silent final *e;* as in *mute, com-mune.*

EXCEPTIONS. *U* before *r* in the unaccented syllables of *mixture, posture,* &c. has its short sound.

3. *U* has its short sound when followed by a consonant in the same syllable; as in *but, unjust.*

EXCEPTION. In *union, u* has its long sound.

4. When *ue* ends a word and is preceded by any other consonant, except *q* or *g,* the *e* is silent and *u* has its long sound; as in *due, glue, pursue.*

5. When *ue* final is preceded by *q* or *g,* the *u* and *e* are both silent; as in *oblique, fatigue.*

6. In the digraph *uy* the *u* is silent, and the *y* has its short sound, as in *plaguy, roguy;* but in the word *buy* the *y* has its long sound.

7. *U*, when the attendant of *q*, and not silent, is a consonant and a substitute for *w*; as in *antiquary, conquest, vanquish*

8. When *u* is preceded by *g* or *s*, and immediately in the same syllable is followed by a vowel which is sounded, it is a consonant and a substitute for *w*; as in *language, persuade*.

Y

SPECIFICATION

Y is generally a vowel and represents two different sounds which are exactly coincident with the sounds of *i:* as in *by, syl-la-ble.* It is therefore, when a vowel, considered a substitute for *i.* It is also a substitute for *u short*, in *martyr, satyr, &c.*

1. *Y* has its long sound when it ends an accented syllable, except the final syllable of a word of more than one syllable; as in *fly, ly-ing, py-rites.*

2. *Y* has its short sound when it is followed by a consonant in an accented syllable; as in *sym-phony, syn-chronism.*

3. *Y* has its short sound at the end of a word; as in *panoply, lovely, parody.*

EXCEPTIONS. Words ending in *fy* have *y* long; as in *justify, glorify.* Also *multiply* and *occupy.*

B.

1. In the antecedent part of a syllable,* *b* is sounded before *l, r,* or a *vowel,* as in *bland, brake, be;* but *after* no letter.

2. In the consequent part of a syllable *b* is sounded before *s,* as in *hubs*; and after *l, r,* or a *vowel,* as in *bulb, curb, ebb.*

3. In other situations it is silent. See Rule 3, page 75

C.

1. In the antecedent part of a syllable, *c* is sounded before *l, r,* or a *vowel;* as in *clay, cry, cube;* but *after* no letter.

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* The antecedent part of a syllable is that which occurs *before* the vowel, and the consequent part is that which *follows* the vowel.

2. In the consequent part of a syllable, *c* is sounded before *s* and *t*; as in *sacs*, *compact*; and after *r* or a *vowel*; as in *arc*, *panic*.

3. In other situations, *c* is silent. See Rule 4, and Remark 1, Page 75.

4. *C* is always a substitute either for *k* or *s*.

5. It is a substitute for *s*, before *e*, *i* and *y*; as in *cent cider*, *cypher*.

6. It is a substitute for *k* before *a*, *o* *u*, *l*, *r* and *t*; as in *cane*, *come*, *cup*, *climb*, *crimp*, *conduct*.

7. *C* is a substitute for *z*; as in *suffice*.

8. *C* is a substitute for *sh* before *e* and *i*, in such words as *ocean*, *social*.

D.

1. In the antecedent part of a syllable *d* is sounded before *r*, *w*, or a *vowel*; as in *draw*, *dwell*, *day*; but *after* no letter.

2. In the consequent part of a syllable, *d* is sounded before *s*, *z*, *th*, or a *vowel*; as in *rods*, *adze*, *width*; and after *n*, *r*, or a *vowel*; as in *mind*, *word*, *head*.

3. In other situations *d* is silent. See Rule 5, Page 76.

4. D is a substitute for *j* whenever the sound of *y* is understood between the *d* and *u* immediately following; as in *verdure*, *procedure*.

5. *Di* and *de* are substitutes for *j* in such words as *soldier grandeur*, *&c.*

ED.

Whenever the letters *ed* constitute the inflection of a verb, the pronunciation is controlled by one of the three following principles.

1. When the syllable *ed* is added to a verb ending in *d* or *t*, the *e* and *d* are both sounded, and constitute a separate syllable; as in *blend*, *blended*, *correct*, *corrected*. So when *d* only is added to a verb ending in silent *e*, after *d*, or *t*, the *e* assumes its sound and forms a separate syllable with the *a* which was added; as in *grade*, *graded*, *recite*, *recited*.

2. When the syllable *ed* is added to a verb ending in a vowel or any subvocal, except *d*, the sound of the *e* is suppressed, and the *d* is sounded with the preceding syllable; as in *obey, obeyed, endow, endowed, fail, failed, name, named, infer, infered* &c.; except in Bible language.

3. When the syllable *ed* is added to a verb ending in any aspirate except *t*, the sound of *e* is suppressed, and *d* sinks into a substitute for *t*; as in *lock, locked, stamp, stamped wish, wished.*

F.

1. In the antecedent part of a syllable, *f* is sounded before *l*, *r*, or a *vowel;* as in *flow, frame, few;* but not *after* any letter.

2. In the consequent part of a syllable, *f* is sounded before *s*, *t*, or *th*, as in *griefs, left, fifth;* and after *l*, *r*, or a *vowel*, as in *shelf, dwarf, reef.*

3. *F* is never silent.

4. *F* is a substitute for *v* in the word *of*—the only instance in which it varies from its own peculiar sound.

G.

1. In the antecedent part of a syllable *g* is sounded before *l*, *r*, or a *vowel;* as in *glad, grow, gay;* but not after any letter.

2. In the consequent part of a syllable *g* is sounded before *s;* as in *bags;* and after *l*, *n*, *r*, or a *vowel;* as in *bulge, strange, barge, egg.*

3. In other situations *g* is silent. See Rule 6, Page 76.

4. *G soft* is always a substitute for *j*, which occurs only before *e*, *i*, and *y;* as in *gem, ginger, prodigy;* but there are many exceptions to this rule; as in *gear, gird, buggy.*

5. *G* always has its own hard sound before *a*, *o*, *u*, or any consonant.

6. *G* is always hard at the end of a word; as in *wag, log* and generally at the end of syllables; as in *foggy, coagulate*

7. When *g* follows *n* in the same syllable, the two letters represent a different sound than either *n* or *g*. See page 39

H

1. The *pure sound* of *h* is never made either before or after any other consonant in the same syllable unless a vowel intervenes.

2. H, as a single letter, is never sounded except immediately before a vowel. In other situations *h* is either silent, (see Rules 7 and 8, and Observations 1 and 2, Page 77,) or in connection with other letters, it represents other sounds differing widely from the pure original sound of the letter. (See TH, CH, SH, and WH. Page 93.)

3. H is sometimes used in connection with *p* and *g*—*ph* constitute a substitute for *f* in *philosophy*, and quite a large class of words; and *gh* are substituted for *f* in *rough*, &c., and for *k* in *lough*.

J.

J never has any other consonant connected with it either before or after a vowel in the same syllable; in other words, it stands alone, in the antecedent or consequent part of a syllable. J is never silent, nor is it ever a substitute for any other letter.

K.

1. In the antecedent part of a syllable *k* is sounded before *l*, *r*, or a *vowel;* as in *klick*, *kruka*, *kite;* and after *s*; as in *sky*.

2. In the consequent part of a syllable *k* is sounded before *s;* as in *tacks;* and after *l*, *n*, *r*, *s*, or a *vowel;* as in *bulk*, *bank*, *bark*, *bask*, *make*. In other situations it is silent. See Rule 9, Page 78.

3. K is never a substitute for any other letter.

L.

1. In the antecedent part of a syllable *l* is only used before a *vowel;* as in *let*, *lilach;* and after *b*, *f*, *g*, *k*, *p* or *s*, as in *blow*, *flow*, *glad*, *klick*, *play*, *slay*.

2. In the consequent part of a syllable *l* is sounded before any of the consonants; (except *h*, *j*, *n*, *q*, *r*, *w*, and *ng*;) and after *r* or a *vowel;* as in *world*, *all*, *wolf*, *milk*, &c.

3. In other situations *l* is silent. See Rule 10, and Observation 3, Page 79.

4. L is never used as a substitute.

M.

1. In the antecedent part of a syllable, *m* is sounded before a vowel only; as in *man*, *me*, and after *s*; as in *small smite*.

2. In the consequent part of a syllable *m* is sounded before *p* or *s*; as in *hemp*, *gums*, and after *l*, *r*, *s*, *th*, or a *vowel*; as in *elm*, *form*, *chasm*, *rythm*, *am*.

3. M is silent in but one word, *mnemonics*, and its derivatives.

4. M is never a substitute for any other letter.

N.

1. In the antecedent part of a syllable *n* is sounded before a vowel only as in *no*, *name*; and after *s* only as in *snow*.

2. In the consequent part of a syllable *n* is sounded before *d*, *g*, *k*, *q*, *s*, *t*, *x*, *z*, *th* or *ch*; as in *band*, *range*, &c., and after *r* or a *vowel*; as in *warn*, *on*.

3. In other situations *n* is silent. See Rule 11, Page 79.

4. N is usually a substitute for the elementary sound of *ng* when it is followed by any of the palatals; as in *thank uncle*, *finger*, *conquer*, *anchor*.

P.

1. In the antecedent part of a syllable, *p* is sounded before *l*, *r*, or a *vowel*; as in *play*, *pray*, *pay*.

2. In the consequent part of a syllable *p* is sounded before *s* or *t*; as in *perhaps*, *apt*, and after *l*, *m*, *r*, *s* or a *vowel*; as in *scalp*, *camp*, *carp*, *gasp*, *gap*.

3. In other situations *p* is silent. See Rule 12, Page 79.

4. P is never a substitute except in connection with *h*. See H. 3.

Q.

1. Q is always placed before *u* either in the antecedent or consequent part of a syllable.

2. It always has the power of *k*, and the *u* which follows it, if not silent, is always a consonant having the powers of *w*; thus *quake* is pronounced as if written *kwake*.

3. **Q** is never silent.

R.

1. In the antecedent part of a syllable **r** is sounded before a *vowel* only, as in *ray, red;* and after *b, d, f, g, k, p, t, th, sh*, as in *bray, dray, fray, &c.*

2. In the consequent part of a syllable *r* is sounded before all the consonants except *w;* and after a vowel only, as in *bar, arm, &c.*

3. R is never silent.

4. R is never used as a substitute for any other letter

S.

1. In the antecedent part of a syllable *s* is sounded before *c, h, k, l, m, n, p, q. t, w* or a *vowel;* but *after* no letter.

2. In the consequent part of a syllable *s* is sounded before *k, m, p, q* or *t*, as in *ask, chasm, clasp, casque, best;* and after all the letters except *j*. For situations in which it is silent see Remark 3, Page 79.

3. Usually when *s* follows any subvocal in the same syllable, and particularly when it forms the plural number of nouns in that situation, it is a substitute for *z;* as in *bogs, cars.*

T.

. In the antecedent part of a syllable *t* is sounded before *r, w* or a *vowel*, as in *track, twinkle, ton;* and after *s*, as in *stay.*

2. In the consequent part of a syllable *t* is sounded before *s*, as in *pits, bits;* and after *f, l, p, n, s* or a *vowel*, as in *aft, halt, apt, ant, past, at.*

3. In other situations *t* is usually silent. See Rule 18, and Observation 4, Page 80.

4. T, when followed by *ia, ie* or *io*, and preceded by the accent, is a substitute for *sh*, as in *partial, patient, ratio*, except when preceded by *s* or *x*, when it takes the sound of *ch*, as in *christian, mixtion.*

5. T, when followed by long *u* and preceded by the accent, takes the sound of *ch*, as in *pasture.*

V.

1. In the antecedent part of a syllable *v* is sounded before a vowel only, as in *vain:* but not *after* any letter.

2. In the consequent part of a syllable *v* is sounded after *l*, *r* or a *vowel*, as in *helve*, *starve*, *behave.*

3. V is never silent.

4. V is never a substitute for any other letter.

W.

1. In the antecedent part of a syllable *w* is sounded before a vowel only, as in *way:* and after *d*, *s*, *t* or *th*, as in *dwell*, *swell*, *twill*, *thwart.*

2. In the consequent part of a syllable *w* is never sounded as a consonant at all.

3. For its silence see Rule 14, and Observation 5, Page 80.

4. W is never a substitute for any consonant.

X.

1. X never represents its own sounds in the antecedent part of a syllable.

2. In the consequent part of a syllable *x* is sounded before *t* or *th*, as in *mixture*, *sixth:* and after *n* or a *vowel*, as in *phalanx*, *ox.*

3. X is always silent in the antecedent part of a syllable, as in *xebec.*

4. X is silent in a few words of French origin, as *billet-doux*, *chevaux-de-frise*, *&c.*

5. X is composed of two elementary sounds, *k* and *s.*

6. When *x* is followed by an accented syllable beginning with a vowel sound, it generally slides into the subvocal sounds of *gz*, as in *exist*, *exhort.*

Y.

1. When *Y* is a consonant it is used only in the antecedent part of a syllable without having consonants come either before or after it.

2. Y when it is a consonant is never substituted.

3. Y is never silent.

Z.

1. In the antecedent part of a syllable *z* is used before a vowel only, as in *zeal:* but not after any letter.

2. In the consequent part of a syllable *z* is sounded after *r* or a *vowel*, as in *furze*, *buzz.*

3. **Z** is never silent.

4. When *z* is followed by *ia*, *ie*, *io*, or long *u*, and preceded by the accent, it takes a peculiar sound which may be called *zh*.

TH.

1. In the antecedent part of a syllable *th* is sounded before *r*, *w* or a *vowel*, as in *throw*, *thwack*, *thaw*.

2. In the consequent part of a syllable *th* is sounded before *m* or *s*, as in *rythm*, *paths;* and after *d*, *f*, *l*, *n*, *r*, *x* or a *vowel*, as in *width*, *fifth*, *wealth*, *tenth*, *earth*, *sixth*, *path*.

3. *Th* represents two distinct elementary sounds—an aspirate sound, as in *think*, and a subvocal sound, as in *though*.

CH.

1. *Ch*, when representing its own peculiar elementary sound, is used before a vowel only in the antecedent part of a syllable; as in *chain*.

2. In the consequent part of a syllable it is sounded after *l*, *n*, *r*, or a *vowel:* as in *filch*, *bench*, *search*, *attach*.

3. In words derived from the ancient languages, *ch* may be considered substituted for *k:* as in *chimera*.

4. In words derived from the French language, *ch* generally has the sound of *sh:* as in *chaise*, *machine*.

SH.

1. In the antecedent part of a syllable *sh* is sounded before *r* or a *vowel:* as in *shred*, *show*.

2. In the consequent part of a syllable *sh* is sounded after *l* or a *vowel:* as in *Welsh*, *wash*.

WH.

Wh is only sounded before a vowel in the antecedent part of a syllable; as in *what*, *when*.

NG.

Ng is only sounded after a vowel in the consequent part of a syllable; as in *sing*, *long*.

Whenever a letter is substituted for another, it not only assumes all the properties of that other letter, but it is generally placed in similar situations with respect to other letters; for instance, we call *ph* a substitute for *f*, and it can then be used before *l* and *r*, as in *phlegm*, *phrensy;* but were *p* and *h* both to retain their own peculiar sounds, they could not be sounded in these situations.

PART THIRD.

WORDS AND DERIVATION.

A word is a single part of speech, consisting either of one syllable, or more than one

Words are designated in two different ways.

First, as simple or compound.

Second, as primitive or derivative.

A simple word is one that is not composed of two or more whole words; as, *man*, *silver*, *slayer*.

A compound word is composed of two or more distinct words; as, *silver-smith*, *manslayer*, *nevertheless*.

The pupils may tell which words in the following examples are simple, and which compound and how compounded.

Examples: stove, fireplace, benches, stovepipe, book, writing, pencil, paper, sincerity, bookcase, writingbook, happy, unhappy, hatband, football, churchyard.

The following is the mode of analyzing compound words:

What is a word? How are words designated? The first? The second? What is a simple word? What is a compound word? Is stove a simple or compound word? Fireplace? &c.

ANALYSIS.

Overwork—Compound, primitive word, compounded of
over, a primitive word, signifying *too much*, and
work a primitive word signifying *to labor*.
The meaning, therefore, is, *to labor too much*.
Trisyllable, accent on the last and first.

Upspring—compound, primitive word, compounded of
up, a primitive word, signifying *upward*, and
spring, a primitive word, signifying *to start*.
The meaning is, therefore, *to start upward*, or *spring up*.
Dissyllable, accent on the last.

Landtax—Compound, primitive word, compounded of
land, a primitive word, signifying *the soil*, and
tax, a primitive word, signifying *a rate*.
The meaning is, therefore, *a rate upon the soil*, or *a tax upon land*.
Dissyllable, accent on the first.

Flowerstalk—Compound, prim. word, compounded of
flower, a primitive word, signifying *blossom*, and
stalk, a primitive word, signifying *a stem*.
The meaning is, therefore, *the stem of a blossom*.
Trisyllable, the accent on the first.

Senatechamber—Compound, prim. word compound. of
senate, a primitive word, signifying *the upper house of the legislature*, and
chamber, a primitive word, signifying *a room*.
The meaning is, therefore, *the room for the upper branch of the legislature*, or *chamber of the senate*.
Polysyllable. accent on the first and third.

EXAMPLES FOR ANALYSIS.

air-box
air-gun
air hole
air-pump
air-tube
alms-box
alms-chest
alms-deed
alms-house
back-bone
back-door
back-ground
back-house
back-room
back-side
back-slide
back-yard
bank-bill
bank-note
bank-stock
birth-day
birth-place
birth-right
black-ball
black-bird
black-fish
black-lead
post-house
post-man
post-mark
post-paid
post-town
sea-born
sea-beach
sea-breeze
sea-calf
breast-knot
breast-plate
breast-work
broad-cloth
broad-cast
broad-sword
church-man
church-yard
cow-house
cow-pen
cow-pox
day-book
day-break
day-light
day-star
day-time
eye-ball
eye-brow
eye-glass
eye-lash
eye-lid
eye-shot
eye-sight
eye-sore
eye-stone
eye-tooth
field-bed
field-book
sea-term
sea-weed
sea-wolf
sea-horse
toll-bridge
toll-gate
toll-house
up-hill
school-master
school-mistress
field-duck
field-fare
fire-arms
fire ball
fire-brand
fire-brush
fire-fly
fire-hook
fire-lock
fire-man
fire-new
fire-pan
fire-place
fire-plug
fire-ship
fire-side
fire-ward
fire-wood
fire-work
foot-ball
foot-boy
foot-hold
foot-man
foot-pace
foot-path
foot-step
wood-house
wood-land
wood-lark
wood-louse
wood-mite
wood-note
wood-nymph
work-house

candle-stick	news-paper	under-current
church-member	plumb-pudding	under-sheriff
copy-book	school-district	under-tenant
copy-right	school-fellow	un-sea-worthy, &c.

A primitive word can be reduced to no fewer letters than it has, without destroying, or radically changing its signification; as, *fair*, *repent*, *man*, *be*.

A derivative word is formed from a primitive, generally by the addition of prefixes or suffixes, or of both; as, *unfair*, *repentance*, *unmanly*.

A word may be both simple and primitive at the same time; as *man:* It may be simple and derivative at the same time; as *manly:* It may be compound and primitive at the same time; as *watchman*. It may be compound and derivative at the same time; as *manslayer*. But a word is never simple and compound at the same time, nor primitive and derivative at the same time.

PROMISCUOUS EXAMPLES: Sun, starry, unsuccessful, marketable, showy, book, ashes, complaining, unsea worthy.

A prefix is a letter or letters, syllable or syllables, joined to the beginning of a word; as, the syllable *un*, in the word *unfair; a*, in *ashore; inter*, in *interchange*.

A suffix is a letter or letters, syllable or syllables joined to the end of a word; as, *y* in *dusty; er*, in *hunter*; *able*, in *conformable*.

When prefixes or suffixes are added to a word without changing the letters in the primitive part, (except sometimes final, silent *e*,) it is called a regular derivative; as, *dusty, hanger, restoring*.

When the letters in the primitive part are changed in forming derivatives, the word is called an irregular derivative; as *brought* from *bring; was*, from *be; went*, from *go*; &c.

A whole English word which retains its original meaning when used in connection with other words, is not a prefix or a suffix, but

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What is a primitive word? What is a derivative word? Is *sun* a primitive or derivative word? *Starry?* How is it formed? *Unsuccessful?* &c.

constitutes part of a compound word; as *out* in the compound word *outside*, and *some* in *somebody*. But in *outrun*, *out* loses its primary signification and then becomes a prefix to run; and in *quarrelsome*, the original meaning of *some* is changed; it therefore becomes a suffix in a derivative word.

Whenever the meaning of a word is radically changed by the addition of prefixes or suffixes, it is still a primitive word, notwithstanding the addition; as in *reproof*, in which the meaning of neither *re* nor *proof* is retained; they, therefore, constitute only a primitive word.

Whenever a prefix or suffix is joined to parts of English words, parts or whole of Latin or Greek words, or any other language, if they are not whole English words, the words thus formed are still primitive words; take for example the words *reduce* and *lenity*, although *re* is usually a prefix, and *ty* is generally a suffix; yet, *duce* and *leni* are not whole English words; therefore, *reduce* and *lenity*, are primitive words in our language.

ANALYSIS.

Undesigned—Simple, derivative word, from primitive *design*, prefix *un* and suffix *ed*.—Trisyllable, accent on the last.

u—vowel, short sound. U 3.

n—cons., semi., ling., sbv., consequent to its vowel *u*.

d—cons., mt., ling., sbv., antecedent to its vowel *e*.

e—vowel, long sound. E 1.

s—cons., subst. for *z*. (See S 3.) semi., den., subv., antecedent, &c.

i—vowel, long sound.

g—cons. silent. Rule 6, Page 76.

n—cons., semi., ling., sbv., consequent to its vowel *i*.

e—vowel, silent. ED 2.

d—cons.. mt.. ling., subv., consequent to its vowel *i*. ED 2

SYNTHESIS BY SOUNDS.

ŭ-n	d-e	z-i-n-d
un	de	signed
	unde	undesigned.

The pupil may now take words from any book and analyze them according to the above plan.

Each word in the following sentences may be analyzed in succession; thus,

We— .	love—...	enjoyment—.....
w—.... ...	l—.....	.. ....
e—..	o—...	....
	v—.....	e—...
	e—....	n—.....
		j—.....
		oy—.....
		m—.....
		e—...
		n—.....
		t—.....

Most men are selfish.

Contentment is desirable.

Analysis is a key which unlocks the iron-bound receptacles of science.

The undersigned respectfully suggests uncompromising hostility.

Science is a collection of principles systematically arranged.

> Full many a gem of purest ray serene,
> The dark unfathomed caves of ocean bear;
> Full many a flower is born to blush unseen,
> And waste its sweetness on the desert air.

The following is a list of the prefixes which are applied to whole English words, with their signification.

a signifies *on, in, at, to,* or *towards:** as abroad, abed, &c.
ab signifies *from:* as, aboriginal, from the first.

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* The prefix *a*, is sometimes redundant; as *a*dry, *a*meliorate, for dry and meliorate.

ad **ac** **af** **ag** **al** **an** **ap** **ar** **at**	Signify *to;* as,	adjoin, join to. accredit, credit to. affix, fix to. agglomerate, gather to. allure, entice to. annumerate, number to. approximate, approach to. arrange, range to. attune, tune to.

ante signifies *before;* as, antemeridian, before noon.
anti signifies *against;* as, antimasonry, against masonry
be signifies *upon, to make,* or *for;* as, bespatter, belate, bespeak.

bi signifies *two;* as, bifold, biform.
circum signifies *around;* as, circumnavigate, to sail around

con **com** **co** **col** **cor**	signify *with;* as,	conjoin, to join with. commingle, to mingle with. coequal, equal with. collect, to place with or together correlative, relating with.

contra **counter**	signify *opposite;* as,	contradance, a dance opposite. counterview, a view opposite.

di **dis**	signify *two;* as,	ditone, an interval of two tones. dissyllable, a word of two syllables.

dis signifies *not* or *un;* as, dissimilar, not similar; disband, unband.

e **ex** **et**	signify *out;* as,	emigrate, to move out. export, to carry out of port. effluent, flowing out.

equi signifies *equal;* as, equidistant, at an equal distance.
extra signifies *beyond;* as, extraordinary, beyond ordinary
hex signifies *six;* as hexangular, six angled.
hyper signifies *over;* as hypercritical, over critical.

in **im** **il** **ir**	signify *not* or *in;* as,	incomplete, indent, not complete, dent in imprudent, not prudent. illegal, illapse, not legal, sliding in. irregular, not regular.

juxta signifies *next;* as, juxtaposition, placed next.

mal signifies *bad;* as, malpractice, bad practice.
mis signifies *wrong;* as, misapply, to apply wrong.
mono signifies *one;* as, monosyllable, one syllable.
multi signifies *many;* as, multiform, having many forms.
non signifies *not;* as, nonessential, not essential.
oct signifies *eight;* as, octangular, eight angled.
omni signifies *all;* as, omnipotent, all powerful.
out signifies *to exceed*, or *beyond;* as, outdo, to exceed in doing; outmatch, to match beyond.
ovi signifies *an egg;* as oviform, egg-shaped.
per signifies *by;* as, perchance, by chance.
peri signifies *around;* as, pericranium, the membrane around the skull.
pleni signifies *full;* as, plenipotent, full of power.
poly signifies *many;* as, polysyllable, many syllables.
post signifies *after;* as, postfix, fix after.
pre signifies *before;* as, prefix, fix before.
preter signifies *beyond;* as, preternatural, beyond natural.
pro signifies *for;* as, pronoun, for a noun.
proto signifies *first;* as, protomartyr, the first martyr.
quad signifies *four;* as, quadrangle, four angled.
re signifies *again* or *back;* as, reappear, to appear again; rebound, to bound back.

rect, **recti** signify *right* or *straight;* as, rectangle, right angle; rectilinear, straight lined.

retro signifies *back;* as, retroaction, back action.

semi, **demi**, **hemi** signify *half;* as, semicircle, half circle; demitone, half a tone; hemisphere, half a sphere.

stereo signifies *solid;* as, stereotype, solid type.

sub, **suf** signify *under, less*, or *after;* as, subcommittee, under committee; suffix, to fix after.

super, **sur** signify *over*, or *more than;* as, superhuman, more than human; surcharge, overcharge.

trans signifies *across, again*, or *through;* as, transatlantic, across the Atlantic; transform, to form again; transfix, to fix through.

signifies *three;* as, triangled, three angled

un signifies *not;* as, unable, not able.

ALPHABETICAL ARRANGEMENT

OF THE SUFFIXES.

☞ *The figures refer to the signification of the suffixes*

able	6	ess	9	nic	15
ac	15	full	23	ness	24
age	13	fy	14	ock	22
al	15	head	16	oid	25
an	8	hood	16	or	8
ance	4	ian	8	ory	26
ant	7	ible	6	ous	17
ar	15	ic	15	ress	9
ary	15	ile	15	ric	27
ast	8	ing	2	san	8
ate	11	ion	12	ship	28
ble	6	ish	19	some	31
cle	22	ism	18	ster	10
cy	4	ist	8	tial	15
dom	27	ite	8	tion	12
ed	1	ive	17	tude	29
ee	8	ix	9	ture	12
eer	8	ize	14	ty	33
en	14	kin	22	ude	29
ence	4	less	20	ule	22
ent	7	ling	22	ure	12
er	10	ly	5	ward	32
ery	30	ment	12	y	21

SIGNIFICATION OF THE SUFFIXES.

1 *ed*, when it forms the termination of a verb, signifies *did;* as, played, did play; but when it is the termination of a participle, it signifies *was:* as, completed, was finished.

2 *ing*, when it is the termination of a participle, signifies *continuing;* as walking, continuing to walk.

3 *s*, *es*, when they form the plural of a noun, means *more than one;* as books, more than one book.

4 *ance*, *ancy*, *ency*, *cy*, *ity*, *ty*, *ude*, signify the *state*, *condition*, *act of*, or *the thing:* endurance, the state of enduring; ability, the condition of being able; insolvency, the state of being insolvent; safety, the condition of being safe.

5 *ly* signifies *like*, when joined to a noun; as manly, like a man; but when it is a suffix to an adjective, it signifies *in a manner;* as calmly, in a calm manner.

6 *able*, *ible*, *ble*, signify *capable of being*, or *that may be:* as returnable, that may be returned.

7 *ant*, *ent*, when they form nouns, signify *the person* or *thing;* as defendant, the person who defends; component, the thing composed; but when an adjective is formed by the addition of these suffixes, they can generally be defined by *ing*

8 *an*, *ast*, *ee*, *eer*, *ian*, *ist*, *ite*, *or*, *san*, generally imply *the person who;* as

European, a person who lives in Europe;
payee, the person to whom money is paid;
auctioneer, the person who sells at auction;
physician, the person who practices medicine;
fatalist, a person who believes in fate;
Campbellite, a person who believes the doctrines of Campbell;
actor, the person who acts;
partisan, the person who adheres to a party.

9 *ess*, *ress*, *ix*, imply *a female*, as

lioness, a female lion;
instructress, a female instructer;
administratrix, a female who administrates.

10 *er*, signifies *the person who*, except when it forms the comparative degree of an adjective; as speaker, the person who speaks.

11 *ate* when it forms a verb with a primitive, signifies *to make;* as predestinate.

12 *ion ment*, *ure*, signify *state*, or *act;* as location, the act of locating.

13 *age*, denotes the *condition* or *reward;* as pupilage, the condition of a pupil; brokerage, the reward of a broker.

14 *en*, *fy*, *ize*, signify *to make;* as blacken, to make black; brutify, to made one a brute; immortalize, to make immortal

15 *al*, *ac*, *ar*, *ary*, *ic*, *ile*, *ial*, usually signify *pertaining to*, demoniac, consular, planetary, syllabic, infantile, partial.

16 *head*, *hood*, signify *character*, or *state;* as Godhead, manhood.

17 *ive*, *ous*, imply *tending to* or *having the quality of;* oppressive, tending to oppress; solicitous, having the quality to solicit.

18 *ism*, generally signifies *doctrine* or *peculiar to;* as Calvinism, the doctrine of Calvin.

19 *ish*, implies *somewhat* or *characteristic of;* as brownish, somewhat brown; Swedish, characteristic of a Swede.

20 *less*, denotes *destitute of* or *without;* as hopeless, without hope.

21 *y*, implies *plenty* or *abounding in;* as wealthy, abounding in wealth; smoky, plenty of smoke

22 *ling kin, cle, ock, ule*, import *little* or *young*, as
duckling, a little duck;
lambkin, a little lamb;
particle, a small part;
hillock, a little hill;
globule, a little globe.

23 *full*, signifies *full of;* as
sorrowful, full of sorrow.

24 *ness*, signifies *the quality of, the state of;* as
whiteness, the quality of being white;
willingness, the state of being willing.

25 *oid*, denotes *resembling;* as
spheroid, resembling a sphere.

26 *ory*, implies *having the quality of;* as
vibratory, having the quality of vibrating.

27 *ric, dom*, denote *office;* as
bishropric, the office of a bishop;
kingdom, the office of a king.

28 *ship*, signifies *the condition;* as
stewardship, the condition of a steward;
professorship, the condition of a professor.

29 *tude, ude*, signify *the state of being;* as
similitude, the state of being similar.

30 *ery*, usually signifies *an act;* as
witchery, the art of a witch;
cookery, the art of a cook.

31 *some*, implies *full of;* as
quarrelsome, full of quarreling.

32 *ward*, implies *to* or *towards;* as
westward, towards the west.

33 *ity, ty*, signify the *condition of being;* as
perplexity, the condition of being perplexed.

Note.—There are some exceptions to the foregoing definitions, and therefore the judgment must be exercised in applying them to the analysis of words.

The following is the mode of analyzing derivative words.

ANALYSIS.

Alike—Simple, derivative word, from
like, the primitive part, meaning *similar*, and
a, a prefix, signifying *to*.
Alike, therefore, means *similar to*.
Dissyllable, accent on the last.

Abide—Simple, derivative word, from
bide, the primitive part, meaning *to remain*, and
a, a prefix, signifying *at*.
Abide, therefore, means *to remain at*.
Dissyllable, accent on the last.

a—vowel, long sound.
b—cons., mt., lab., sbv., antecedent to its vowel *i*.
i—vowel, long sound.
d—cons., mt., ling., sbv., consequent to its vowel *i*.
e—vowel, silent. Rule 2.

a b i d
bide
Abide.

The following are most of the words having *a* for a prefix:

EXAMPLES FOR ANALYSIS.

a	board	top	maze ed ing
	drift	bed	nights
	far	midst	piece
	float	slant	right
	ground	sleep	kin
	light ed ing	slope	like
	loft	thirst	back
	mend ed ing	bide ing	down
	pace	breast	fore
	shore	head	stern

ab { original–ality–ally–alness–ated–ating–ation.
erring–ed–able–ableness–antry–atic–atical–atically
or–ed–ancy–ant–ation.

ANALYSIS.

Adjoins—Simple, derivative word from
join, the primitive part, meaning *to unite.*
ad, a prefix, signifying *to.*
adjoin—to unite to.
s, a suffix, signifying *does.*
adjoins—does join to.
Dissyllable, accent on the last.

EXAMPLES FOR ANALYSIS.

ad { join, judge, measure, minister, mix, venture, verb
al { location, lot, lure
an —numerate
ap { position, proximate
ac { cord, credit, cumulate, curse, custom, quiesce
at { tend, tune
af { fix, flux, fright, freigh.
ag { glomerate, grieve, group

} ed ing

ANALYSIS

Antemeridian—Simple, derivative word, from
meridian, the primitive part, meaning *noon*
ante, a prefix, signifying *before*.
antemeridian, before noon.
Polysyllable, accent on the first and fourth.

EXAMPLES FOR ANALYSIS.

ante { act, chamber, date d, diluvian, meridian, mandane, nuptial, past, penult, room

bi { fold ed, form ed, lateral, literal, nominal, partable, pedal, quadrate, section al, valve ed

anti { Christ ian, climax, contagious, federal ist ism, mason ry ic, democratic, ministerial, monarchical, papal, patriotic, pestilential, republican ism, revolution ary, scorbutic, scripture al, social, spasmodic, trinitarian ism, type ical

equi { angular, distant, lateral, liberate, poise

extra { judicial, mundane, ordinary ly, parochial, regular

hex angular

hyper { borean, critic al

ANALYSIS

Counterpoised—Simple, derivative word, from
poise, the primitive part, meaning *to balance.*
ed, a suffix, signifying *did.*
poised, did balance.
counter, a prefix, signifying *opposite*
Counterpoise, did balance opposite.

contra { dance / distinguish } er ed ing

counter { act / balance / charm / check / march / mark / mine / petition / plea / plot / poise / project / revolve / view / work } er ed ing

circum { navigate ion / ed ing / polar / rotary }

di { tone ed / syllable }

dis { tone ed / syllable }

dia–metrical

ANALYSIS.

Disability—Simple, derivative word, from
able, the primitive part, meaning *capable.*
ity, a suffix, signifying *the state.*
ability the state of being capable.
dis, a prefix, signifying *not.*
disability, the state of not being capable.
Polysyllable, accent on the third and first.

There are over one hundred words to which dis is joined as a prefix. A few only are given, as follows:

dis	abuse	burden	en tangle	relish	ed ing s
	allow	close	en throne	satisfy	
	agree	compose	esteem	taste	
	appoint	connect	gorge	use	
	avow	em bark	honor	trust	
	band	en able	inherit	robe	

ANALYSIS

Concentration—Simple, derivative word, from
centre—the primitive, meaning *a point in the middle.*
con—a prefix, signifying *with* or *together.*
concentre—to come together to a point.
ate—a suffix, signifying to make or cause.
concentrate—to cause to come together to a point.
ion—a suffix, signifying *the act.*
concentration—the act of bringing together to a point
Polysyllable, accent on the third and first.*

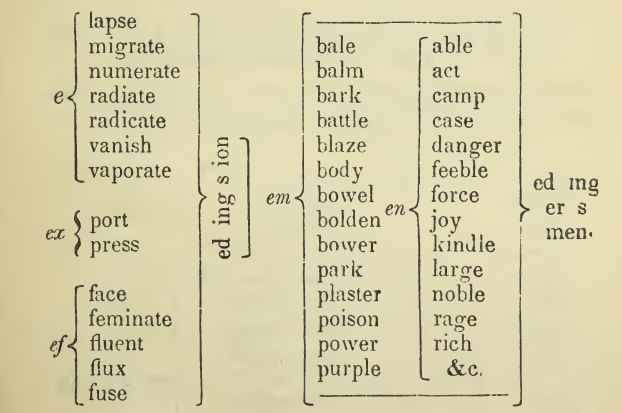
con	centre ate ation	com	mingle ed ing
	cession		minute
	citation		mission ed ing
	cord ance		mix ture ing
	dense ed		motion
	descend ing ly		patriot
	doled		peer
	duplicate ion		plot
	federate ion		press ed ing ion
	figure ation		
	firm ed ation	col	lapse ed ing
	fix		locate ion
	glomerate ion		
	join ed ing	cor	relative
	tribute ion ed		respond ing ed

* The syllable on which the primary accent is placed is always mentioned first

ANALYSIS.

Elapsing—Simple, derivative word, from
lapse—the primitive part, meaning *to glide*,
e, a primitive, signifying *out* or *away*;
elapse—to glide out or away.
ing—a suffix, signifying *continuing*;
elapsing—continuing to glide away.
Trisyllable, accent on the second.

EXAMPLES FOR ANALYSIS.



NOTE.—The analysis of most of the examples given should be written in a blank book kept for that purpose. This exercise will enable the student, in a very short time, to become familiar with the *literal meaning* of most of the words in the English language; besides, the *spelling* will be more permanently impressed upon his memory, by the act of *writing each constituent part* several times in the course of analyzing one word.

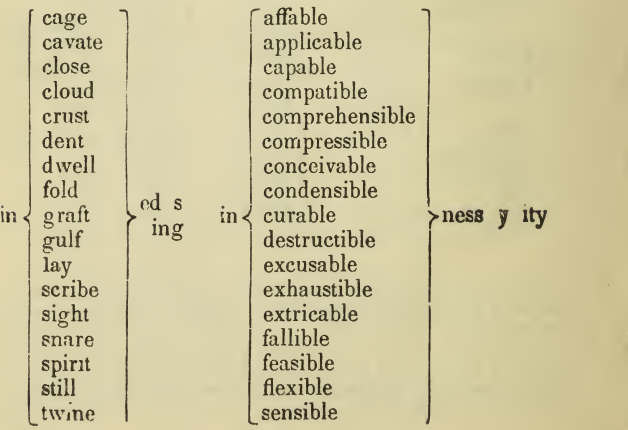
ANALYSIS

Inaccuracy—Simple, derivative word, from
accurate, the primitive part, meaning *correct;*
cy, a suffix, signifying *the condition;*
accuracy, the condition of correctness;
in, a prefix, signifying *not;*
inaccuracy, not in a condition of correctness.
Polysyllable, accent on the second.

EXAMPLES FOR ANALYSIS

There are about 240 words having *in* as a prefix, and over 60 with *im*, a few of which are given below.

Many of the following examples are not primitive, but have a suffix attached to the primitive part.



ANALYSIS.

Predestination—Simple, derivative word, from
destine, the primitive part, meaning *to doom ;*
pre, a prefix, signifying *before ;*
predestine to doom before ;
ate, a suffix, signifying *to make ;*
predestinate, to make, or cause to be doomed before ,
ion, a suffix, signifying *the act of ;*
predestination, the act of making doomed beforehand
Polysyllable, accent on the fourth and first.

EXAMPLES FOR ANALYSIS.

	admonish	ition		access	ion
	compose	ed s		act	
	dispose	ing		admit	
	require			animate	
	suppose			assert	
	destine			adjust	ment
	determine			appoint	ed s
	design			apportion	ing
pre	examine	ation	re	assign	
	figure	ed s		commence	
	meditate	ing			
	nominate			build	er ed
	occupy			claim	s ing
	ordain			conduct	
				pay	
	acquaint	ance		produce	
	exist	or		view	
	eminent	ence		unite	

ANALYSIS.

Subjoined—Simple, derivative word, from
join, the primitive part, signifying *to unite*,
ed, a suffix, signifying *was*
joined, was united;
sub, a prefix, signifying *after*,
subjoined, was joined after.
Dissyllable, accent on the last.

EXAMPLES FOR ANALYSIS

divide, join, merge, merse, scribe, serve, sign — ed s ing er

sub: deacon, committee, dean, sequence — s

acid, aquatic, jacent, lingual, marine, species, stratum, terraneous

eminent, excellent, fine, human, incumbent — ly

super: abound, add, induce, saturate, scribe — ed s ing

cargo, structure — s

angelic, lunar, mundane, royal, stratum, abundant

trans: atlantic; scribe ed s ing; lucid ly; plant ed s ing

form ed s ing
figure ed s ing
ship ed s ing ment
migrate ed s ing ion

THE FULL ANALYSIS AND SYNTHESIS OF A WORD.

Unknowingly—Simple, derivative word, from
know, the primitive part, meaning *to understand;*
ing, a suffix, signifying *continuing;*
knowing, continuing to understand;
ly, a suffix, signifying *in a manner;*
knowingly, in an understanding manner;
un, a prefix, signifying *not,*
unknowingly, not in an understanding manner.
Polysyllable accent on the second.

u—vowel, short sound;
n—cons., semi., ling., sbv., consequent to its vowel *u:*
k—consonant, silent after *n;* Rule 8.
n—cons., semi., ling., antecedent to its vowel *o:*
ow—digraph, *w* silent, *o* long sound;
i—vowel, short sound;
ng—cons., semi., pal., sbv., consequent to its vowel *i,*
l—cons., semi., ling., sbv., antecedent to its vowel *y;*
y—vowel, short sound.

u n	n o	i ng	l i
un	know	ing	ly
	unknow	unknowing	**unknowingly.**

There are about two thousand words having *un* for a prefix. They may be found in any dictionary, and some of them on almost every page in any book. It is therefore thought not necessary to give a list of them.

RULES FOR SPELLING.

TAKEN FROM DIFFERENT AUTHORS.

Rule I.—Monosyllables ending in *f*, *l*, or *s* preceded by a single vowel, double the final consonant; as *staff*, *spell*, *mill*—except *if*, *of*, *as*, *gas*, *has*. *was*, *yes*, *us*, *his*, *this*, *us*, *thus*.

Rule II.—Words ending in any other consonants than *f*, *l*, or *s*, do not double the final letter—except *add*, *odd*, *ebb*, *egg*, *inn*, *err*, *bunn*, *purr*, *butt*, *buzz*. *fuzz*.

Rule III.—Monosyllables, and words accented on the last syllable, when they end with a single consonant, preceded by a single vowel, double their final consonants before a suffix that begins with a vowel; as *fog foggy; begin*, *beginner*—*x* is an exception.

Rule IV.—A final consonant, when it is not preceded by a single vowel, or when the accent is not on the last syllable, should remain single before a suffix: *toil*, *toiling; visit*, *visited*, *visiting*.

Rule V.—Silent *e*, when the final letter must be dropped before the addition of suffixes beginning with a vowel; as *debate*, *debatable*—except words ending in *ce*, and *ge;* as *peace*, *peaceable; outrage*, *outrageous*

Rule VI.—When a word ending in silent *e* has a suffix added to it beginning with a consonant, the *e* is retained—except *abridge*, *acknowledge*, *argue*, *awe*, *due*, *judge*, *lodge*, *true*, *whole*.

Rule VII.—When a termination is added to a word ending in *y*, preceded by a consonant, the *y* is changed to *i;* as *try*, *trial*—except when the termination *ing* is added.

Rule VIII.—Compound words generally retain the orthography of the simple words of which they are composed

RULES

TURNED INTO RHYME.

RULE I.

Those monosyllables which end
In *f*, or *s*, or *l*,
After a single vowel do,
With double letters spell—
Except a dozen little words.
And these are mentioned thus;
To wit: *this*, *gas*, *of*, *his*, *was*, *yes*
As, *if*, *thus*, *is*, *has*, *us*.

RULE II.

But words, with other consonants
Than *f*, or *s*, or *l*,
Their final letters double not
When rightly them we spell—
Except ten words, which we may know
Wherever they occur;
And here they are: *add*, *odd*, *butt*, *err*,
Inn, *egg buzz*, *ebb bunn*, *purr*.

RULE III.

Those monosyllables and words
With accent on the last,
When ending in *one* consonant
After *one* vowel placed,

Double this final consonant,
When suffixes are added
Beginning with a vowel; as
In *foggy*, *gunner*, *padded*.

RULE IV.

But final consonants which have
Two vowels them preceding,
(Or words not having accent last)
Are doubled not; as *plead-ing*.

RULE V.

All words in silent final *e*.
(But *ce* and *ge*,)
Drop *e* before suffixes, whose
Initials, vowels be.

RULE VI.

But words in silent final *e*,
When suffixes connect,
Beginning with a consonant,
Do not the *e* reject—
Except the following useful words,
And they are but a few:
Awe, *argue*, *judge*, *due*, *lodge*, *abridge*
Acknowledge, *whole*, and *true*.

RULE VII.

A termination added to
A word which ends in *y*,
Preceded by a consonant,
Changes that *y* to *i*;
As *try* to *trial*, *dry* to *dried*;
Except the suffix *ing*,
Which changes not the *y* to *i*,
As *hurry*, *hurrying*.

RECOMMENDATIONS

OF THE FIRST EDITION.*

[From the Rome Sentinel,]

WRIGHT'S ANALYTICAL ORTHOGRAPHY.—This work is a little volume on the elements of the English language, of which Mr. A. D. Wright, the Principal of the Female Seminary, located in this village, is the author. We have been able to give the work only a cursory examination, but having enjoyed an opportunity to witness the facility with which its principles may be taught and applied, it is but just to say that it is believed the public would be benefitted by a more intimate and extensive acquaintance with it, and that its general introduction into our schools would render the acquisition of the knowledge of the principles of orthoepy and orthography much more easy and interesting. The rules of orthography are so far practical as to be applied to some extent on every occasion when a word is articulated.

This science is the corner-stone of the language; and yet how badly taught! how poorly understood! This effect, however has resulted almost necessarily from the manner in which the subject has been considered in the various systems which have treated upon it. It has been made an uninteresting, and to many pupils an unintelligible study. And they have more frequently deemed it an irksome and useless task to make themselves acquainted with it, than they have taken in it the smallest interest, or thought it of the least utility.

In Mr. Wright's work these difficulties seem to be obviated, the subject is considered in a simple, easy, and systematic manner, and would seem to be intelligible to learners of every age. By this system the student is readily enabled so to analyze words as to understand and define the office

* For recommendations to this Edition, see pages 125–6.

and power of each letter of which they are composed and in fine, the work seems well calculated to elucidate the subject on which it treats.

[From the Common School Assistant]

"Elements of the English Language; or Analytical Orthography."—The two prominent and distinguishing features of this work are, first, the *elemental sounds* of language are assumed as a basis; and, secondly, the principles of orthography and orthoepy are applied directly to words and to letters *while standing in words* by a regular system.

While the importance of orthography is admitted, it is known to parents and teachers that it is too much neglected by scholars, because they seldom succeed in understanding the application of the abstract principles. These difficulties are obviated by the attractive system of application in this work.

It has been examined by some of the most learned and popular teachers in the country, and by them pronounced to be a work of great excellence, and one that is destined immediately to take a stand among the most valuable school books extant.

[From Rev. W. W. Ninde, Pastor of the 1st Society of the Methodist E. Church in Rome.]

April 16,

Every judicious attempt to teach the *elemental* principles of the English Language, must be hailed with pleasure by the learned, and facilitate the improvement of the student. From a hurried examination of Mr. Wright's work, and from listening to a recitation by his class in Orthography, I have satisfied myself that his system of instruction on this subject, cannot fail materially to aid in respect both to *composition* and *elocution*. Two important advantages cannot fail to be secured, viz: a correct *definition of words*, and *good spelling*. With the suggested improvements in the forthcoming edition I think Mr Wright's work—perfectly unique in its

character—will be found fully adequate to the end proposed and happily adapted to the use of both teacher and scholar in this primary and important study of the mother tongue. Mr. Wright is known here to be a highly practical and successful teacher.

Aurora, May 20th,

Mr. Wright—Dear Sir: I have examined your 'Analytical Orthography," and am well pleased with the work. It is in my view well adapted to accomplish the object you propose. For those who design to teach, it is an admirable auxiliary. To scholars of sufficient age to discriminate the different sounds of the several vowels and consonants, with some understanding of the circumstances on which they depend, it must be exceedingly valuable. The exercises will necessarily lead them to perceive, and give them the ability to assign a reason for the manner in which words ought to be pronounced. And, finally, it will enable students readily to distinguish between primitive and derivative, simple and compound words, in all cases.

Yours, &c.

SALEM TOWN,
Author of Analysis, Spelling Book, etc.

[From Rev. Loren L. Knox, A. M., Principal of Gouverneur Wesleyan Seminary, May 5th, 1842.]

Mr. A. D. Wright—Sir: I have examined your "Analytical Orthography" with considerable attention, and do not hesitate to speak in its favor. I think you have hit upon the true method of teaching the English alphabet. To know the *nature* of a thing, is more important always, than to know only its *name*. Your book has been used with good success in this Seminary.

[From Rev. Harrison Miller, A. M., Principal of Carthage Academy.]

December 20th,

Dear Sir—I have used your work on Orthography since you were here, and am highly pleased with the plan and

matter of it. I meet with no difficulty in teaching Orthography successfully and pleasantly, on your plan, and am truly thankful that such a method has been devised.

I find wherever it has been introduced into the common Schools in this vicinity, they are well pleased with it, and speak of it with great approbation.

[From S. R. Sweet, Teacher, and Professor of Elocution.]

April 26th,

I have been somewhat familiar with Mr. A. D. Wright's Analytical Orthography since its first publication. I deem it a work of merit on an important subject, and would recommend it to all who wish to become acquainted with the nature and power of letters and the principles of orthography.

The second edition, now in press, is much improved, and with the addition of such improvements from time to time in the succeeding editions, as the lights of experience may furnish, I am confident it will be acceptable to the friends of education, and become a standard work in our schools and seminaries of learning.

[Extract from a recommendation by Miss D. Mills, Teacher.]

Mr. Wright, in reducing Orthography to a regular system, has elevated it to a science. The little book, entitled "Analytical Orthography," will bear the most familiar acquaintance without falling in the estimation of teachers, and though contained in comparatively small dimensions it is no less a *great work.*

RECOMMENDATIONS FOR THE SECOND EDITION.

Canastota, July 9,

DEAR SIR—I have attentively examined the second edition of your Analytical Orthography, and am specially and highly pleased with it. When I commenced visiting schools, I soon found that all our teachers, with but very few exceptions, were very deficient in the elements and rudiments of our language, and at the same time were *teaching* them. I found it

in vain to call the attention of teachers and scholars to this evil; for the reason, that there were no books adapted to the use of common schools. Rush's Philosophy of the Voice, and Barber's Elocution were too voluminous for children; there was, therefore, an apparent barrier in the way of this important branch of education. But I am happy to learn that your second edition above spoken of, is admirably adapted to the wants of primary schools, and will be usefully instrumental in revolutionizing the study of the elements of our language. With it, a knowledge of orthography, which has ever been a drudgery and a discouragement to children, will be easy, pleasing, and triumphant, and the organs of speech and their functions will be understood. In short, I recommend it as a work invaluable in its intended place, and hope it may be universally introduced into our common schools. If this shall be done, and attention be given it, the common and *true* saying that "we have but few good readers and speakers," will soon be heard no more

Yours, &c.,

THO. BARLOW, *Dep'y Sup't Madison Co.*

ALBERT D. WRIGHT.

Phoenix, July 2,

MR. A. D. WRIGHT—Dear Sir: I have examined the 'First Part" of your Analysis. It is just the thing we want in our schools. I hope you will soon have agents located in different parts of our Country, and I think there will be no difficulty in introducing it into our schools.

Yours respectfully,

O. W. RANDALL, *Dep't Sup't Owsego Co*

Mexico, July 5,

DEAR SIR—After a thorough examination of your System of Orthography. I consider it well adapted to the capacity of learners. This work, or something similar, should be introduced into every school.

Yours, &c.,

D. P. TALMADGE *Dep't Sup't Oswego Co.*

MR. A. D. WRIGHT—Dear Sir: I have long been aware that a good elementary treatise on Practical Elocution is a desideratum among the text books of our country. It was with pleasure, therefore, that I received the announcement of your forthcoming publication. From what examination I have been able to make of the sheets put into my hands I am persuaded that your little work, when completed, will deserve and receive a general patronage. Its method is simple, style easy, and principles correct. It is well calculated, as I believe, to supply a great deficiency, which has long been felt, to the serious injury of multitudes.

Very respectfully, yours, JOHN J. BUTLER,
Principal of the Clinton Seminary, Oneida Co., N. Y.
Clinton, July 12, 1842.

Onandaga Hollow, July 5th,

MR. A. D. WRIGHT—Sir: I have examined with some attention your system of "Analytical Orthography," and feel satisfied that your theory is the true one. As such, it has my cordial approbation. With my best wishes for your success, I remain, Yours truly, J. L. HENDRICK,
Principal of Onondaga Academy.

Cazenovia, July 21,

MR. A. D. WRIGHT—Dear Sir: I have been permitted by the kindness of the publishers, to examine, in sheets, the greater part of the second edition of your Analytical Orthography. Our institutions, particularly our common schools, have long felt the need of a good work on Orthography; and from what I have seen of it, I am happy to say it answers my expectations; and I shall use my influence, as I have done in anticipation of its merits, to have it introduced into our schools without delay.

A. B. CANFIELD, *Teacher O. C. Seminary.*

Cazenovia, April 19.

MR. WRIGHT,—Sir: As to analyze is to learn—is the only road to literary eminence, all text books should be analytic

those, especially, which we put into the hands of youth at an early age, in order to make analysis with them a permanent habit. Having read your *Analytical* Orthography, and witnessed its practical application and utility in this institution, I fully concur in the opinion that it supplies a very important desideratum. GEORGE G. HAPGOOD,

Principal Oneida Conference Seminary.

Albany, March 18,

This is to certify, that about two weeks since, I organized in my school a class in Wright's "*Analytical Orthography*"—that Mr. Wright met the class daily, for a week, spending about an hour at each lesson—and that at the close of the course, F. Dwight, Esq., Superintendent of Schools, with several School officers of the city and other friends of education, were present at an examination of the class, and that all expressed themselves as being highly gratified with the result.

I have for several years felt the want of a work like this in teaching the elements of the language. The works of Walker, Rush, Barber, and others, are not adapted to the wants of our public schools; consequently this study, which is the foundation of good speaking and reading, has been much neglected.

This work supplies our wants in this particular,—it is brought within the reach of all, and those who will, may study with the assurance that they can understand and profit by it I speak with the more confidence on this point from having tested it in a class. I have never seen more interest excited by the introduction of a new work, than in this. I feel confident that a fair trial will satisfy any one that it is a work of great merit, capable of producing, by diligent study, accomplished readers and speakers. J. W. BULKLEY.

[Extract from the Report of the Regents of the University of the State of N. Y., to the Legislature of 1844. Page 155.]

The analysis of the sounds of the letters, is finely give in *Wright's Analytical Orthography.* This has been used

to considerable extent. His view of the letters seems more truly philosophical than any other. Thus, to the letter *a*, he gives five sounds, as heard in the words *bate*, *bat*, *bar*, *ball*, *bare:* or in *hate*, *hat*, *hart*, *hall*, *hare* or *hair*. The sound of *a*, in *what*, is that of short *o;* and in this case *a* is a substitute for *o*. Sanders, Webster, and most others, leave out the sound of *a* in *bare*, *fare*, *hare* or *hair*, *fair*, bare or *pair*, *mare*, *tare* or *tear*, *rare*, although this sound is as palpable as in the other cases. The sound of *ei* in *vein*, is the same as *a* in *vane*, and *ei* is therefore a substitute for *a;* and so of many others. These views are far in advance of those in the spelling books of Cobb, Sanders, Webster, &c. The little work of Mr. Wright is deserving of high commendation. It may be added, too, that the views of Dr. Rush and Dr. Barber, on the vocal elements, are far behind those of Wright in this particular.

[An Extract from the proceedings of the Broome County Educational Society, held at Binghampton, in April, 1844.]

Wright's Analytical Orthography is without a rival. It is perfectly unique in its conception, and no teacher should be without a copy. A pupil will learn more of the power of letters, by studying Mr. Wright's work for one term, in connection with his other studies, than he would in pursuing the course as laid down in our spelling books, for years. In short, it is *practical*. No good teacher will hesitate in saying, that Orthography and Orthoepy are important branches, and that they have been very much neglected in all of our schools. Many instructors make, as an excuse for not teaching Orthography in their schools, that the parents object to it, thinking it a waste of time, and of no use. This feeling undoubtedly arises from the fact that they were taught Orthography in the old fashioned hum-drum course—"repeating the fore part of the spelling book" without a word of explanation or illustration;—all presented to the eye, and nothing to the understanding. Hereafter a thorough knowledge of this branch will be insisted upon, as a necessary qualification in a teacher.

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